

PARADISE LOST.

# INTRODUCTION.

## LIFE OF MILTON.

MILTON'S life falls into three clearly defined divisions. The first period ends with the poet's return from Italy in 1639, the second at the Restoration in 1660, when release from the fetters of politics enabled him to remind the world that he was a great poet, if not a great controversialist, the third is brought to a close with his death in 1674. *Paradise Lost* belongs to the last of these periods; but we propose to summarise briefly the main events of all three

*The three  
periods in Mil-  
ton's life*

John Milton was born on December 9, 1608, in London. He came, in his own words, *ex genere honesto*. A family of Miltons had been settled in Oxfordshire since the reign of Elizabeth. The poet's father had been educated at an Oxford school, possibly as a chorister in one of the College choir-schools, and imbibing Anglican sympathies had conformed to the Established Church. For this he was disinherited by his father. He settled in London, following the profession of scrivener. A scrivener combined the occupations of lawyer and law-stationer. It appears to have been a lucrative calling, certainly John Milton (the poet was named after the father) attained to easy circumstances. He married about 1600, and had six children, of whom several died young. The third child was the poet.

*Born 1608, the  
poet's father*

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## INTRODUCTION

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<sup>2</sup> Milton was very fond of the organ; see *Il Penseroso*, 161, note. During his residence at Horton Milton made occasional journeys to London to hear, and obtain instruction in, music.

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left Cambridge. His experience of University life had not been wholly fortunate. He was, and felt himself to be, out of sympathy with his surroundings, and whenever in after-years he spoke of Cambridge<sup>1</sup> it was with something of the grave *impietas* of Gibbon who, unsoftened even by memories of Magdalen, complained that the fourteen months spent at Oxford were the least profitable part of his life. Milton, in fact, anticipates the laments that we find in the correspondence of Gray, addressed sometimes to Richard West and reverberated from the banks of the Isis. It may, however, be fairly assumed that, whether consciously or not, Milton owed a good deal to his University, and it must not be forgotten that the uncomplimentary and oft-quoted allusions to Cambridge date for the most part from the unhappy period when Milton the politician and polemical dogmatist had effectually divorced himself at once from Milton the scholar and Milton the poet. A poet he had proved himself before leaving the University. The short but exquisite ode *At a Solemn Music*, and the *Nativity Hymn* (1629), were already written.

<sup>1</sup> That Milton's feeling towards the authorities of his own college was not entirely unfriendly would appear from the following sentences written in 1642. He takes, he says, the opportunity to "acknowledge publicly, with all grateful mind, that more than ordinary respect which I found, above many of my equals, at the hands of those courteous and learned men, the Fellows of that college wherein I spent some years; who, at my parting after I had taken two degrees, as the manner is, signified many ways how much better it would content them that I would stay, as by many letters full of kindness and loving respect, both before that time and long after, I was assured of their singular good affection towards me"—*Apology for Smectymnus*, *P. W.* III 311. Perhaps it would have been better for Milton had he been sent to Emmanuel College, long a stronghold of Puritanism. Dr John Preston, the master of the college at that time, was a noted leader of the Puritan party. (Throughout this *Introduction* Milton's prose-works, in Bohn's edition, are referred to under the abbreviation *P. W.*)

Milton's father had settled<sup>1</sup> at Horton in Buckinghamshire Thither the son retired in July, 1632 He had *The five years (1632-1637) spent at Horton* gone to Cambridge with the intention of qualifying for some profession, perhaps the Church<sup>2</sup> This purpose was soon given up, and when Milton returned to his father's house he seems to have made up his mind that there was no profession which he cared to enter He would choose the better part of studying and preparing himself, by rigorous self-discipline and application, for the far-off divine event to which his whole life moved

It was Milton's constant resolve to achieve something that should vindicate the ways of God to men, something great<sup>3</sup> that should justify his own possession of unique powers—powers of which, with no trace of egotism, he proclaims himself proudly conscious The feeling finds repeated expression in his prose, it is the guiding-star that shines clear and steadfast even through the mists of politics He has a mission to fulfil, a purpose to accomplish, no less

<sup>1</sup> As tenant of the Earl of Bridgewater, according to one account, but probably the tradition arose from Milton's subsequent connection with the Bridgewater family

<sup>2</sup> Cf. Milton's own words, "The Church, to whose service by the intention of my parents and friends I was destined of a child, and in my own resolutions" What kept him from taking orders was not, at first, any difference of belief, but solely his objection to Church discipline and government "Coming to some maturity of years, and perceiving what tyranny had invaded the church, that he who would take orders must subscribe slave. (I) thought it better to prefer a blameless silence before the sacred office of speaking, bought and begun with servitude and forswearing"—*Reason of Church Government*, P. W. II. 482 Milton disliked in particular the episcopal system, and spoke of himself as "Church-outed by the prelates"

<sup>3</sup> Cf. the second sonnet; "How soon hath Time" Ten years later (1641) Milton speaks of the "inward prompting which grew daily upon me, that by labour and intent study, which I take to be my portion in this life, joined with the strong propensity of nature, I might perhaps leave something so written to aftertimes, as they should not willingly let it die."—*Reason of Church Government*, P. W. II. 477, 478.

than the most fanatic of religious enthusiasts ; and the means whereby this end is to be attained are fourfold devotion to learning, devotion to religion, ascetic purity of life, and the pursuit of *σπουδαιότης* or "excellent seriousness" of thought

This period of self-centred isolation lasted from 1632 to 1638 Gibbon tells us among the many wise things contained in that most wise book the *Autobiography*, that every man has two educations that which he receives from his teachers and that which he owes to himself, the latter being infinitely the more important. During these five years Milton completed his second education, ranging the whole world of classical<sup>1</sup> antiquity and absorbing the classical genius so thoroughly that the ancients were to him what they afterwards became to Landor, what they have never become to any other English poet in the same degree, even as the very breath of his being, learning, too, all of art, especially music, that contemporary England could furnish, wresting from modern literatures<sup>2</sup> (especially Italian) their last secrets, and combining these vast and diverse influences into a splendid equipment of hard-won, well-ordered culture The world has known many greater scholars in the technical, limited sense than Milton, but few men, if any, who have mastered more things worth mastering in art, letters and scholarship<sup>3</sup>. It says much for the poet that he was sustained through this period of study, pursued *ohne Hast, ohne Rast*, by the full consciousness that all would be crowned by a masterpiece which should add one more testimony to the belief in that God who ordains the fates of men. It says also a very great deal for the father who suffered his son to follow in this manner the path of learning<sup>2</sup>

<sup>1</sup> He was closely familiar too with post-classical writers like Philo and the neo-Platonists ; nor must we forget the mediæval element in his learning (see *Appendix passim*), due often to Rabbinical teaching

<sup>2</sup> See pp li—liii.

<sup>3</sup> Milton's poems with their undercurrent of perpetual allusion are the best proof of the width of his reading, but interesting supplementary evidence is afforded by the commonplace book discovered in 1874, and printed by the *Camden Society*, 1876. It contains extracts from about 80 different authors whose works Milton had studied

True, Milton gave more than one earnest of his future fame. The dates of the early pieces—*L'Allegro*, *Il Penseroso*, *Arcades*, *Comus* and *Lycidas*—are not all certain, but probably each was composed at Horton before 1638. We have spoken of them elsewhere. Here we may note that four of them have great autobiographic value as an indirect commentary, written from Milton's coign of seclusion, upon the moral crisis through which English life and thought were passing, the clash between the careless hedonism of the Cavalier world and the deepening austerity of Puritanism. In *L'Allegro* the poet holds the balance almost equal between the two opposing tendencies. In *Il Penseroso* it becomes clear to which side his sympathies are leaning. *Comus* is a covert prophecy of the downfall of the Court-party, while *Lycidas* openly "foretells the ruine" of the Established Church. The latter poem is the final utterance of Milton's lyric genius. Here he reaches, in Mr Mark Pattison's words, the high-water mark of English verse, and then—the pity of it—he resigns that place among the *lyrici vates* of which the Roman singer was ambitious, and for nearly twenty years suffers his lyre to hang mute and rusty in the temple of the Muses.

The composition of *Lycidas* may be assigned to the year 1637. In the spring of the next year Milton started for Italy. He had long made himself a master of Italian, and it was natural that he should seek inspiration in the land where many English poets, from Chaucer to Shelley, have found it. Milton remained abroad some fifteen months. Originally he had intended to include Sicily and Greece in his travels, but news of the troubles in England hastened his return. He was brought face to face with the question whether or not he should bear his part in the coming struggle; whether without self-reproach he could lead any longer this life of learning and indifference to the public weal. He decided as we might have expected that he would decide, though some good critics see cause to regret the decision. Milton puts his

*Travels in  
Italy, close of  
the first period  
in his life*

*Cause of his  
return to Eng-  
land*

position very clearly. "I considered it," he says, "dishonourable to be enjoying myself at my ease in foreign lands, while my countrymen were striking a blow for freedom" And again "Perceiving that the true way to liberty followed on from these beginnings, inasmuch also as I had so prepared myself from my youth that, above all things, I could not be ignorant what is of Divine and what of human right, I resolved, though I was then meditating certain other matters, to transfer into this struggle all my genius and all the strength of my industry"

The summer of 1639 (July) found Milton back in England. Immediately after his return he wrote the *Epitaphium Damonis*, the beautiful elegy in which he lamented the death of his school friend, Diodati. *Lycidas* was the last of the English lyrics the *Epitaphium*, which should be studied in close connection with *Lycidas*, the last of the long Latin poems. Thenceforth, for a long spell, the rest was silence, so far as concerned poetry. The period which for all men represents the strength and maturity of manhood, which in the cases of other poets produces the best and most characteristic work, is with Milton a blank. In twenty years he composed no more than a bare handful of Sonnets, and even some of these are infected by the taint of political *animus*. Other interests<sup>1</sup> filled his thoughts—the question of Church-reform, education, marriage, and, above all, politics.

Milton's first treatise upon the government of the Established Church (*Of Reformation touching Church-Discipline in England*) appeared in 1641. Others followed in quick succession. The abolition of Episcopacy was the watch-word of the enemies of the Anglican Church—the *delenda est Carthago* cry of Puritanism, and no one enforced the point with greater eloquence than Milton. During 1641 and 1642 he wrote five pamphlets on the subject. Meanwhile he was studying the principles of education. On his return from Italy he had undertaken the training of his nephews

<sup>1</sup> Milton seems to have cherished some hope of beginning a great poem as late as 1641—2, probably the latter year marked his final surrender of the scheme,

The second period, 1640—1660 Milton abandons poetry

Pamphlets on the Church and Education.

This led to consideration of the best educational methods, and in the *Tractate of Education*, 1644, Milton assumed the part of educational theorist. In the previous year, May, 1643, he married<sup>1</sup>. The marriage proved unfortunate. Its immediate outcome was the pamphlets on Divorce. Clearly he had little leisure for literature proper.

The finest of Milton's prose works, the *Areopagitica*, a plea for the free expression of opinion, was published in 1644. In 1645<sup>2</sup> he edited the first collection of his poems. In 1649 his advocacy of the anti-royalist cause was recognised by the offer of a post under the newly appointed Council of State. His bold vindication of the trial of Charles I, *The Tenure of Kings*, had appeared

<sup>1</sup> His wife (who was only seventeen) was Mary Powell, eldest daughter of Richard Powell, of Forest Hill, a village some little distance from Oxford. She went to stay with her father in July 1643, and refused to return to Milton, why, it is not certain. She was reconciled to her husband in 1645, bore him four children, and died in 1652, in her twenty-seventh year. No doubt, the scene in *P. L.* x. 909—936, in which Eve begs forgiveness of Adam, reproduced the poet's personal experience, while many passages in *Samson Agonistes* must have been inspired by the same cause.

<sup>2</sup> i.e. old style. The volume was entered on the registers of the Stationers' Company under the date of October 6th, 1645. It was published on Jan. 2, 1645—6, with the following title page

"*Poems of Mr John Milton, both English and Latin, compos'd at several times. Printed by his true Copies. The Songs were set in Musick by Mr. Henry Lawes, gentleman of the King's Chappell, and one of His Majesties private Musick.*

'————Baccare frontem

*Cingite, ne vati noceat mala lingua futuro*' VIRG. *Ecl.* 7  
*Printed and publish'd according to Order. London, Printed by Ruth Raworth, for Humphrey Moseley, and are to be sold at the signe of the Princes Arms in Pauls Churchyard 1645."*

From the prefatory Address to the Reader it is clear that the collection was due to the initiative of the publisher. Milton's own feeling is expressed by the motto, where the words "*vati futuro*" show that, as

earlier in the same year. Milton accepted the offer, becoming Latin<sup>1</sup> Secretary to the Committee of Foreign Affairs. There was nothing distasteful about his duties. He drew up the despatches to foreign governments, translated state-papers, and served as interpreter to foreign envoys. Had his duties stopped here his acceptance of the post would, I think, have proved an unqualified gain. It brought him into contact with the first men in the state<sup>2</sup>, gave him a practical insight into the working of national affairs and the motives of human action, in a word, furnished him with that experience of life which is essential to all poets who aspire to be something more than "the idle singers of an empty day." But unfortunately the secretaryship entailed the necessity of defending at every turn the past course of the revolution and the present policy of the Council. Milton, in fact, held a perpetual brief as advocate for his party. Hence the endless and unedifying controversies into which he drifted, controversies which wasted the most precious years of his life, warped, as some critics think, his nature, and eventually cost him his eyesight.

Between 1649 and 1660 Milton produced no less than eleven pamphlets. Several of these arose out of the publication of the famous *Exon Basilike*. The book was printed in 1649 and created so extraordinary a

*The advantage of the post*

*Its disadvantage*

*Milton's writings on behalf of the Commonwealth*

he judged, his great achievement was yet to come. The volume was divided into two parts, the first containing the English, the second the Latin poems. *Comus* was printed at the close of the former, with a separate title-page to mark its importance.

<sup>1</sup> A Latin Secretary was required because the Council scorned, as Edward Phillips says, "to carry on their affairs in the wheedling, lispng jargon of the cringing French." Milton's salary was £288, in modern money about £900.

<sup>2</sup> There is no proof that Milton ever had personal intercourse with Cromwell, and Mr Mark Pattison implies that he was altogether neglected by the foremost men of the time. Yet it seems unlikely that the Secretary of the Committee should not have been on friendly terms with some of its members, Vane, for example, and Whitelocke.

sensation that Milton was asked to reply to it. This he did with *Eikonoklastes*, introducing the wholly unworthy sneer at Sidney's *Arcadia* and the awkwardly expressed reference to Shakespeare<sup>1</sup>. Controversy of this barren type has the inherent disadvantage that once started it may never end. The Royalists commissioned the Leyden professor, Salmasius, to prepare a counterblast, the *Defensio Regia*, and this in turn was met by Milton's *Pro Populo Anglicano Defensio*, 1651, over the preparation of which he lost what little power of eyesight remained<sup>2</sup>. Salmasius retorted, and died before his second *farrago* of scurrilities was issued. Milton was bound to answer, and the *Defensio Secunda* appeared in 1654. Neither of the combatants gained anything by the dispute, while the subsequent development of the

<sup>1</sup> See *L'Allegro*, 133, note. It would have been more to the point to remind his readers that the imprisoned king must have spent a good many hours over La Calpienède's *Cassandra*.

<sup>2</sup> Perhaps this was the saddest part of the episode. Milton tells us in the *Defensio Secunda* that his eyesight was injured by excessive study in boyhood: "from the twelfth year of my age I scarce ever left my lessons and went to bed before midnight. This was the first cause of my blindness." Continual reading and writing must have increased the infirmity, and by 1650 the sight of the left eye had gone. He was warned that he must not use the other for book-work. Unfortunately this was just the time when the Commonwealth stood most in need of his services. If Milton had not written the first *Defence* he might have retained his partial vision. The choice lay between private good and public duty. He repeated in 1650 the sacrifice of 1639. "In such a case I could not listen to the physician, not if Æsculapius himself had spoken from his sanctuary; I could not but obey that inward monitor, I know not what, that spoke to me from heaven. I concluded to employ the little remaining eyesight I was to enjoy in doing this, the greatest service to the common weal it was in my power to render" (*Second Defence*). By the Spring of 1652 Milton was quite blind. He was then in his forty-fourth year. Probably the disease from which he suffered was amaurosis. See the *Appendix* (pp. 120, 121) on *P. L.* III. 22—26. Throughout *P. L.* and *Samson Agonistes* there are frequent references to his affliction.



controversy in which Milton crushed the Amsterdam pastor and professor, Morus, goes far to prove the contention of Mr Mark Pattison, that it was an evil day when the poet left his study at Horton to do battle for the Commonwealth amid the vulgar brawls of the market-place

"Not here, O Apollo,  
Were haunts meet for thee"

Fortunately this poetic interregnum in Milton's life was not destined to last much longer. The Restoration came, a blessing in disguise, and in 1660<sup>1</sup> the ruin of Milton's political<sup>2</sup> party and of his personal hopes, the absolute overthrow of the cause for which he had fought for twenty years, left him free. The author of *Lycidas* could once more become a poet.

*The Restoration releases Milton from politics. Return to poetry*

Much has been written upon this second period, 1639—1660, and a word may be said here. We saw what parting of the ways confronted Milton on his return from Italy. Did he choose aright? Should he have continued upon the path of learned leisure? There are writers who argue that Milton made a mistake. A poet, they say, should keep clear of political strife; fierce controversy can benefit no man who touches pitch must expect to be, certainly will be, defiled. Milton sacrificed twenty of the best years of his life, doing work which an undelving could have done and which was not worth doing; another *Comus* might have been written, a loftier *Lycidas*; that literature should be the poorer by the absence of these possible masterpieces, that the second greatest genius which England has produced should in a way be the "inheritor of unfulfilled renown," is and must be a thing entirely and terribly deplorable. This is the view of the purely literary critic. Mr Mark Pattison writes very much to this effect.

*Should Milton have kept apart from political life?*

*One reply to this question*

<sup>1</sup> The date 1660 must not be pressed too closely. As a matter of strict detail, Milton probably began *Paradise Lost* in 1658, but it was not till the Restoration in 1660 that he definitely resigned all his political hopes, and became quite free to realise his poetical ambition.

<sup>2</sup> The changes in his political views cannot be traced here.

There remains the other side of the question. It may fairly be contended that had Milton elected in 1639 to live the scholar's life apart from "the action of men," *Paradise Lost*, as we have it, could never have been written<sup>1</sup>. Knowledge of life and human nature, insight into the problems of men's motives and emotions, grasp of the broader issues of the human tragedy, all these were essential to the author of an epic poem, they could only be obtained through commerce with the world, they would have remained beyond the reach of a recluse. Dryden complained that Milton saw nature through the spectacles of books: we might have had to complain that he saw men through the same medium. Fortunately it is not so: and it is not so because at the age of thirty-two he threw in his fortunes with those of his country, like the diver in Schiller's ballad he took the plunge which was to cost him so dear. The mere man of letters will never move the world. Æschylus fought at Marathon. Shakespeare was practical to the tips of his fingers, a better business man than Goethe: there was not within a radius of a hundred miles of Weimar

This aspect of the question is emphasised by Milton himself. The man, he says, "who would not be frustrated of his hope to write well hereafter in laudable things, ought himself to be a true poem, that is, a composition, and pattern of the best and honourablest things, *not<sup>2</sup> presuming to sing high praises of heroic men or famous cities, unless he have within himself the experience and the practice of all that which is praiseworthy.*" Again, in estimating the qualifications which the writer of an epic such as he contemplated should possess, he is careful to include "insight into all seemly and generous arts and affairs<sup>3</sup>"

Truth usually lies half-way between extremes: perhaps it does so here. No doubt, Milton did gain very greatly by breathing awhile the larger air of public life, even though that air was often tainted by

<sup>1</sup> This is true of *Samson Agonistes* too.

<sup>2</sup> The italics are mine.

<sup>3</sup> *Reason of Church Government*, P. W. II. 481.

much impurity. No doubt, too, twenty years of contention must have left their mark even on Milton. In one of the very few places<sup>1</sup> where he "abides our question," Shakespeare writes

O! for my sake do you with Fortune chide,  
The guilty goddess of my harmful deeds,  
That did not better for my life provide,  
Than public means, which public manners breeds:  
Thence comes it that my name receives a brand,  
And almost thence my nature is subdu'd  
To what it works in, like the dyer's hand

Milton's genius was subdued in this way. If we compare him, the Milton of the great epics and of *Samson Agonistes*, with Homer or Shakespeare—and none but the greatest can be his parallel—we find in him a certain want of humanity, a touch of narrowness. He lacks the large-heartedness, the genial, generous breadth of Shakespeare, the sympathy and sense of the *lacrimæ rerum* that even in *Troilus and Cressida* or *Timon of Athens* are there for those who have eyes wherewith to see them. Milton reflects many of the less gracious aspects of Puritanism, its intolerance, want of humour, one-sided intensity. He is stern, unbending, austere, and it seems natural to assume that this narrowness was to a great extent the price he paid for twenty years of ceaseless special pleading and dispute. The real misfortune of his life lay in the fact that he fell on evil, angry days when there was no place for moderate men. He had to be one of two things: either a controversialist or a student. there was no *via media*. Probably he chose aright; but we could wish that the conditions under which he chose had been different.

The last part of Milton's life, 1660—1674, passed quietly. At the age of fifty-two he was thrown back upon poetry, and could at length discharge his self-imposed obligation. The early poems he had never regarded as a fulfilment of the debt due to his Creator

*From the Restoration to Milton's death.*

<sup>1</sup> *Sonnet CXI.*

Even when the fire of political strife burned at its hottest, Milton did not forget the purpose which he had conceived in his boyhood. Of that purpose *Paradise Lost* was the attainment. We trace its history later on. At present it suffices to observe that the poem was begun about 1658, was finished in 1663, the year of Milton's third<sup>1</sup> marriage, revised from 1663 to 1665, and eventually issued in 1667. Before its publication Milton had commenced (in the autumn of 1665) its sequel *Paradise Regained*, which in turn was closely followed by *Samson Agonistes*. The completion of *Paradise Regained* may be assigned to the year 1666—that of *Samson Agonistes* to 1667. Some time was spent in their revision, and in January, 1671, they were published together, in a single volume.

In 1673 Milton brought out a reprint of the 1645 edition of his *Poems*, adding most of the sonnets written in the interval. The last four years of his life were

*Close of Mil-  
ton's life*

<sup>1</sup> Milton's second marriage took place in the autumn of 1656, i.e. after he had become blind. His wife died in February, 1658. Cf. the *Sonnet*, "Methought I saw my late espoused saint," the pathos of which is heightened by the fact that he had never seen her.

<sup>2</sup> The number of Milton's sonnets is twenty-three (if we exclude the piece on "The New Forces of Conscience"), five of which were written in Italian, probably during the time of his travels in Italy, 1638—9. Ten sonnets were printed in the edition of 1645, the last of them being that entitled (from the *Cambridge MS*) "To the Lady Margaret Ley." The remaining thirteen were composed between 1645 and 1658. The concluding sonnet, therefore (to the memory of Milton's second wife), immediately preceded his commencement of *Paradise Lost*. Four of these poems (xv. xvi. xvii. xxii.) could not, on account of their political tone, be included in the edition of 1673. They were first published by Edward Phillips together with his memoir of Milton, 1694. The sonnet on the "Massacre in Piedmont" is usually considered the finest of the collection, of which the late Rector of Lincoln College edited a well-known edition, 1883. The sonnet inscribed with a diamond on a window pane in the cottage at Chalfont where the poet stayed in 1665 is (in the judgment of a good critic) Miltonic, if not Milton's (Garnett's *Life of Milton*, p. 175).

devoted to prose works of no particular interest to us<sup>1</sup>. He continued to live in London. His third marriage had proved happy, and he enjoyed something of the renown which was rightly his. Various well-known men used to visit him—notably Dryden<sup>2</sup>, who on one of his visits asked and received permission to dramatise<sup>3</sup> *Paradise Lost*. It does not often happen that a university can point to two such poets among her living sons, each without rival in his generation.

Milton died in 1674, November 8th. He was buried in St Giles' Church, Cripplegate. When we think of him we have to think of a man who lived a life of very *His death* singular purity and devotion to duty, who for what he conceived to be his country's good sacrificed—and no one can well estimate the sacrifice—during twenty years the aim that was nearest to his heart and best suited to his genius, who, however, eventually realised his desire of writing a great work *in gloriam Dei*.

<sup>1</sup> The treatise on *Christian Doctrine* is valuable as throwing much light on the theological views expressed in the two epic poems and *Samson Agonistes*. The discovery of the MS. of this treatise in 1823 gave Macaulay an opportunity of writing his famous essay on Milton.

<sup>2</sup> The lines by Dryden which were printed beneath the portrait of Milton in Tonson's folio edition of *Paradise Lost* published in 1688 are too familiar to need quotation, but it is worth noting that the younger poet had in Milton's lifetime described the great epic as "one of the most noble, and most sublime poems which either this age or nation has produced" (prefatory essay to *The State of Innocence*, 1674). Further, tradition assigned to Dryden (a Roman Catholic and a Royalist) the remark, "this fellow (Milton) cuts us all out and the ancients too."

<sup>3</sup> See Marvell's "Commendatory Verses," 17—22, prefixed to the second edition of *Paradise Lost*, and the *Notes*, bks. I, II, pp. 72, 73.

## PARADISE LOST.

We have observed that the dominating idea of Milton's life was his resolve to write a great poem—great in theme, in style, in attainment. To this purpose was he dedicated as a boy. as Hannibal was dedicated, at the altar of patriotism, to the cause of his country's revenge, or Pitt to a life of political ambition. Milton's works—particularly his letters and prose pamphlets—enable us to trace the growth of the idea which was shaping his intellectual destinies, and as every poet is best interpreted by his own words, Milton shall speak for himself.

Two of the earliest indications of his cherished plan are the *Vacation Exercise* and the second *Sonnet*. The *Early indications of Milton's resolve to compose a great work* *Exercise* commences with an invocation (not without significance, as we shall see) to his "native language," to assist him in giving utterance to the teeming thoughts that knock at the portal of his lips, fain to find an issue thence. The bent of these thoughts is towards the loftiest themes. Might he choose for himself, he would select some "grave subject."

"Such where the deep transported mind may soar  
Above the wheeling poles, and at Heaven's door  
Look in, and see each blissful deity

Then sing of secret things that came to pass  
While beldam Nature in her cradle was."

But recognising soon that such matters are inappropriate to the occasion—a College festivity—he arrests the flight of his muse with a humorous *descende calo*, and declines on a lower range of subject, more fitting to the social scene and the audience. This *Exercise* was composed in 1628, in Milton's twentieth year, or, according to his method of dating, *anno ætatis* XIX. It is important as revealing—firstly, the poet's consciousness of the divine impulse within, for which poetry is the natural outlet,

secondly, the elevation of theme with which that poetry must deal. A boy in years, he would like to handle the highest 'arguments,' challenging thereby comparison with the *sacri vates* of inspired verse, the elect few whose poetic appeal is to the whole world. A vision of Heaven itself must be unrolled before his steadfast eagle-gaze he will win a knowledge of the causes of things such as even Vergil, his master, modestly disclaimed. Little wonder, therefore, that, filled with these ambitions, Milton did not shrink, only two years later (1629—30), from attempting to sound the deepest mysteries of Christianity—the Nativity and the Passion of Christ; howbeit, sensible of his immaturity, he left his poem on the latter subject unfinished<sup>1</sup>.

The *Sonnet* to which reference has been made deserves quotation at length

"How soon hath Time, the subtle thief of youth,  
 Stolen on his wing my three-and-twentieth year!  
 My hasting days fly on with full career,  
 But my late spring no bud or blossom sheweth.  
 Perhaps my semblance might deceive the truth  
 That I to manhood am arrived so near;  
 And inward ripeness doth much less appear,  
 That some more timely-happy spirits endueth.  
 Yet, be it less or more, or soon or slow,  
 It shall be still in strictest measure even  
 To that same lot, however mean or high,  
 Toward which Time leads me, and the will of Heaven;  
 All is, if I have grace to use it so,  
 As ever in my great Task-Master's eye "

<sup>1</sup> A passage in the sixth *Elegy* shows that the *Nativity Ode* (see Pitt Press ed. pp. xxiv, xxv) was begun on Christmas morning, 1629. *The Passion* may have been composed for the following Easter; it breaks off with the notice—"This subject the Author finding to be above the years he had when he wrote it, and nothing satisfied with what was begun, left it unfinished." Evidently Milton was minded to recur to both subjects; the list of schemes in the Trinity MS. has the entries "Christ born, Christ bound, Christ crucified."

Mr Mark Pattison justly calls these lines "an inseparable part of Milton's biography"· they bring out so clearly the poet's solemn devotion to his self-selected task, and his determination not to essay the execution of that task until the time of complete "inward ripeness" has arrived. The *Sonnet* was one of the last poems composed by Milton during his residence at Cambridge. The date is 1631. From 1632 to 1638 was a period of almost unbroken self-preparation, such as the *Sonnet* foreshadows. Of the intensity of his application to literature a letter written in 1637 (the exact day being Sept 7, 1637) enables us to judge.

*Self-preparation  
for his  
project,  
shown in his  
letters*

"It is my way," he says to Carlo Diiodati, in excuse for remissness as a correspondent, "to suffer no impediment, no love of ease, no avocation whatever, to chill the ardour, to break the continuity, or divert the completion of my literary pursuits. From this and no other reasons it often happens that I do not readily employ my pen in any gratuitous exertions<sup>1</sup>." But these exertions were not sufficient the probation must last longer. In the same month, on the 23rd, he writes to the same friend, who had made enquiry as to his occupations and plans. "I am sure that you wish me to gratify your curiosity, and to let you know what I have been doing, or am meditating to do. Hear me, my Diiodati, and suffer me for a moment to speak, without blushing, in a more lofty strain. Do you ask what I am meditating? By the help of Heaven, an immortality of fame. But what am I doing? *πρεποφνῶ*, I am letting my wings grow and preparing to fly, but my Pegasus has not yet feathers enough to soar aloft in the fields of air<sup>2</sup>." Four years later we find a similar admission—"I have not yet completed to my mind the full circle of my private studies<sup>3</sup>."

*Encouraged  
by friends in  
Italy and at  
home.*

This last sentence was written in 1640 (or 1641). Meanwhile his resolution had been confirmed by the friendly and flattering encouragement of

<sup>1</sup> *P. W* III. 492

<sup>2</sup> *P. W* III. 495

<sup>3</sup> *P. W* II. 476



Italian *savants*—a stimulus which he records in an oft-cited passage<sup>1</sup>.

"In the private academies<sup>2</sup> of Italy, whither I was favoured to resort, perceiving that some trifles<sup>3</sup> which I had in memory, composed at under twenty or thereabout, (for the manner is, that every one must give some proof of his wit and reading there,) met with acceptance above what was looked for; and other things<sup>4</sup>, which I had shifted in scarcity of books and conveniences to patch up among them, were received with written encomiums, which the Italian is not forward to bestow on men of this side of the Alps, I began thus far to assent both to them and divers of my friends here at home, and not less to an inward prompting which now grew daily upon me, that by labour and intense study (which I take to be my portion in this life) joined with the strong propensity of nature, I might perhaps leave something so written to aftertimes, as they should not willingly let it die"

It was during this Italian journey (1638—39) that Milton first gave a hint of the particular direction in which this ambition was setting: at least we are vouchsafed a glimpse of the possible subject-matter of the contemplated poem, and there is that on which may be built conjecture as to its style. He had enjoyed at Naples the hospitality of the then famous writer Giovanni Battista Manso, whose courteous reception the young English traveller, *ut ne ingratum se ostenderet*, acknowledged in

*First choice of  
a subject the  
Arthurian legend  
dated 1638  
—1639.*

<sup>1</sup> *Church Government*, P. W II. 477, 478, a few lines have been quoted in the *Life* of Milton

<sup>2</sup> He refers to literary societies or clubs, of which there were several at Florence, e.g. the Della Crusca, the Svogliati, etc

<sup>3</sup> i.e. Latin pieces, the *Elegies*, as well as some of the poems included in his *Sylva*, were written before he was twenty-one.

<sup>4</sup> Among the Latin poems which date from his Italian journey are the lines *Ad Salsillum*, a few of the *Epygrams*, and *Mansus*. Perhaps, too, the "other things" comprehended those essays in Italian verse which he had the courage to read before a Florentine audience—and they the indulgence to praise

the piece of Latin hexameters afterwards printed in his *Sylva* under the title *Mansus*. In the course of the poem Milton definitely speaks of the remote legends of British history—more especially, the Arthurian legend—as the theme which he might some day treat. “May I,” he says, “find such a friend<sup>1</sup> as Manso,”

*Siquando<sup>2</sup> indigenas revocabo in carmina reges,  
Artiumque etiam sub ternis bella moventem,  
Aut dicam invictæ sociali fœdere mensæ  
Magnanimos Heroas, et—O modo spiritus adsit—  
Frangam Saxonicas Britonum sub Marte phalanges!*<sup>3</sup>

This was in 1638. In the next year, after his return to England, he recurs to the project in the *Epitaphium Damonis*, his account being far more detailed

*Ipse<sup>3</sup> ego Dardamas Rutupina per æquora puppes  
Dicam, et Pandrasidos regnum vetus Inogenæ,*

<sup>1</sup> i.e. a friend who would pay honour to him as Manso had paid honour to the poet Marini. Manso had helped in the erection of a monument to Marini at Naples, and Milton alludes to this at the beginning of the poem.

<sup>2</sup> “If ever I shall revive in verse our native kings, and Arthur levying war in the world below, or tell of the heroic company of the resistless Table Round, and—be the inspiration mine!—break the Saxon bands neath the might of British chivalry.”

<sup>3</sup> “I will tell of the Trojan fleet sailing our southern seas, and the ancient realm of Imogen, Pandrasus’ daughter, and of Brennus, Arviragus, and Belinus old, and the Armoric settlers subject to British laws. Then will I sing of Iogerne, fatally pregnant with Arthur—how Uther feigned the features and assumed the armour of Gorlois, through Merlin’s craft. And you, my pastoral pipe, an life be lent me, shall hang on some sere pine, forgotten of me; or changed to native notes shall shrill forth British strains.” In the first lines he alludes to the legend of Brutus and the Trojans landing in England. *Rutupina* = Kentish. The story of Arthur’s birth at which he glances is referred to in the *Idylls of the King*. The general drift of the last verses is that he will give up Latin for English verse; *strides* is a future, from *strido* (cf. *Æneid* iv. 689).

*Bi enimque Arviragumque duces, priscumque Belinum,  
 Et tandem Armoricos Britonum sub lege colonos,  
 Tum gravidam Arturo fatali fraude Iogermen,  
 Mendaces vultus, assumptaque Gorlois arma,  
 Merlini dolus O, mihi tum si vita supersit,  
 Tu procul annosa pendebis, fistula, pinguis,  
 Multum oblata mihi, aut patris mutata Camænis  
 Brittonicum strides.*

Here, as before, he first glances at the stories which date from the very dawn of British myth and romance, and then passes to the most fascinating of the later cycles of national legend—the grey traditions that cluster round the hero of the *Idylls of the King*, the son of mythic Uther. And this passage, albeit the subject which it indicates was afterwards rejected by Milton, possesses a twofold value for those who would follow, step by step, the development of the idea which had as its final issue the composition of *Paradise Lost*. For, first, the concluding verses show that whatever the theme of the poem, whatever the style, the instrument of expression would be English—that “native language” whose help Milton had petitioned in the *Vacation Exercise*. An illustration of his feeling on this point is furnished by the treatise on *Church Government*. He says there that his work must make for “the honour and instruction” of his country: “I applied myself to that resolution which Ariosto followed to fix all the industry and all the art I could unite to the adorning of my native tongue to be an interpreter and relater of the best and sagest things among mine own citizens throughout this island in the mother dialect. That what the greatest and choicest wits of Athens, Rome, or modern Italy, and those Hebrews of old did for their country, I, in my proportion, might do for mine<sup>1</sup>.” Here is a clear announcement of

<sup>1</sup> *P. W.* II 478 Reference has been made so frequently to this pamphlet on *The Reason of Church Government urged against Prelaty*, (1641), that it may be well to explain that the introduction to the second book is entirely autobiographical. Milton shows why he embarked on such controversies, how much it cost him to do so, what

his ambition to take rank as a great national poet. The note struck is patriotism. He will produce that which shall set English on a level with the more favoured Italian, and give his countrymen cause to be proud of their

“dear dear land,

Dear for her reputation through the world<sup>1</sup>”

To us indeed it may appear strange that Milton should have thought it worth while to emphasise what would now be considered a self-evident necessity: what modern poet, with a serious conception of his office and duty, would dream of employing any other language than his own? But we must remember that in those days the empire of the classics was unquestioned: scholarship was accorded a higher dignity than now: the composition of long poems in Latin was still a custom honoured in the observance: and whoso sought to appeal to the “laureate fraternity” of scholars and men of letters, independently of race and country, would naturally turn to the *lingua franca* of the learned. At any rate, the use of English—less known than either Italian or French—placed a poet at a great disadvantage, so far as concerned acceptance in foreign lands, and when Milton determined to rely on his

*Milton abandons Latin verse* *patriæ Camænæ*, he foresaw that this would circumscribe his audience, and that he would have to rest content with the applause of his own countrymen, nor ever, as he phrases it, “be once named abroad.” And there is some significance in the occasion when he made this declaration. Up till the publication of the *Epitaphium* his friends had known him—to the public he was not even a name—as the composer of a number of pieces of elegiacs not unworthy, at times, of Ovid, and of some almost Vergilian hexameters.

hopes he had of returning to poetry, what was his view of the poet’s mission and of his own capacity to discharge that mission. His prose-works contain nothing more valuable than these ten pages of self-criticism.

<sup>1</sup> *Richard II.* II. i. 57, 58.

Of his English poems only three<sup>1</sup> had been published—each anonymously. It might have been supposed that residence in Italy, the home of Latin scholarship, would incline him to continue to seek fame as a master of Latinity yet, as if to dispel this impression, he announces straightway after his return that he intends to discard the rôle of mere scholar, and assume that of national poet

Again, these lines in the *Epitaphium* give us some grounds of surmise as to the proposed form of his poem. The historic events—or traditions—epitomised in the passage were too far separated in point of time, and too devoid of internal coherence and connexion, to admit of dramatic treatment. Milton evidently contemplated a narrative poem, and for one who had drunk so deep of the classical spirit a narrative could scarce have meant aught else than an epic. Indeed thus much is implied by some sentences in the *Reason of Church Government*, which represent him as considering whether to attempt that “epic form whereof the two poems of Homer, and those other two of Virgil and Tasso are a model...or whether those dramatic constitutions, wherein Sophocles and Euripides reign, shall be found more doctrinal and exemplary to a nation<sup>2</sup>.”

•But ‘dramatic’ introduces a fresh phase, and as the first period of the history of *Paradise Lost*, or rather of the idea which finally took shape in that poem, closes with the *Epitaphium* (1639), it may not be

*Summary of impressions*

<sup>1</sup> These were the lines on Shakespeare, unsigned and lost among the commendatory verses prefixed to the second Folio of Shakespeare, 1632; *Comus*, issued by his friend Henry Lawes in 1634, without any name on the title-page; and *Lycidas*, printed in a volume scarce likely to circulate outside Cambridge, and only signed with the initials ‘J M’. To these might be added a fourth piece in the *Epitaph on the Marchioness of Winchester*, could we verify the tradition mentioned by Warton that it was originally published in a Cambridge collection of Elegiac verse, about 1631 (I have discussed this point in the *Introduction to Lycidas*, pp xl—xli.)

<sup>2</sup> *P W II* 478, 479

amiss to summarise the impressions deduced up to this point from the various passages which we have quoted from Milton. We have seen, then, Milton's early resolve; its ambitious scope, his self-preparation; the encouragement he received in Italy and from friends at home, his announcement in 1638, repeated in 1639, that he has discovered a suitable subject in British fable—more especially, in the legend of the Coming and Passing of Arthur; his formal farewell to Latin verse, in favour of his native tongue, his desire to win recognition as a great national *vates*, and his selection of the epic style.

In respect of chronology we have reached the year 1639—  
 1640 The second period extends from 1640 to  
 1642 I select these dates for this reason. We  
 shall see that some verses of *Paradise Lost* were  
 written about 1642: after 1642, up till 1658, we hear  
 no more of the poem—proof that the idea has been temporarily  
 abandoned under stress of politics. Therefore 1642 may be  
 regarded as the ulterior limit of this second period. And it is  
 not, I think, fanciful to consider that *Paradise Lost* entered  
 on a fresh stage about 1640, because between that year and  
 1642 Milton's plans underwent a twofold change by which the  
 character of the poem was entirely altered.

First, the subject for which he had shown so decided a bias  
 is discarded. after 1639 no mention is made of King  
 Arthur. We have no hint of the cause which led  
 Milton to drop the subject, but I would venture to  
 suggest that it lay in his increasing republicanism.

He could not have treated the theme from an unfavourable  
 standpoint. The hero of the poem must have  
 been for him, as for the Milton of our own century,  
 a type of all kingly grandeur and worth, and it  
 would have gone sore against the grain with the future apologist  
 for regicide to exercise his powers in creating a royal figure that  
 would shed lustre on monarchy, and in a measure plead for the  
 institution which Milton detested so heartily<sup>1</sup>. Only a Royalist  
 could have retold the story, making it illustrate "the divine

<sup>1</sup> See the notes on *P. L.* XII 24, 36

ight of kings," and embodying in the character of the blameless monarch the Cavalier conception of Charles I. Be this as it may, Milton rejected the subject, and it finds no place in a list of one hundred possible subjects of his poem<sup>1</sup>.

Secondly, from this period, 1640—1642, dates an alteration in the design of the contemplated work. Hitherto his tendency has been towards the epic form. now (1640 or 1641) we find him preferring the dramatic. Shall he imitate Sophocles and Euripides? Shall he transplant to English soil the art of the "lofty grave tragedians" of Greece? The question is answered in a decided affirmative. Had Milton continued the poem of which the opening lines were written in 1642 we should have had—not an epic but—a drama, or possibly a trilogy of dramas, cast in a particular manner, as will be observed presently. This transference of his inclinations from the epic to the dramatic style appears to date from 1641. It is manifested in the Milton MSS at Trinity College. Of these a word must be said.

When the present library of Trinity College, the erection of which was begun during the Mastership of Isaac Barrow, was completed, one of its earliest benefactors was a former member of Trinity, Sir Henry Newton Puckering. Among his gifts was a thin MS volume of fifty-four pages, which had served Milton as a commonplace book. How it came into the possession of Sir Henry Puckering is not known. He was contemporary with, though junior to, Milton, and may possibly have been one of the admirers who visited the poet in the closing years of his life, and discharged the office of amanuensis; or perhaps there was some family connection by means of which the MS. passed into his hands. But if the history of the book be obscure, its value is not; for it contains—now in Milton's autograph, now in strange, unidenti-

*Change of  
style the poem  
to be—not an  
epic but—a  
drama*

*The Milton  
MSS at Cam-  
bridge*

<sup>1</sup> Perhaps he was influenced by discovering, after fuller research, the mythical character of the legend. So much is rather implied by some remarks in his *History of Britain*. Milton with his intense earnestness was not the poet to build a long work on what he had found to be mainly fiction.

fied handwritings—the original drafts of several of his early poems notably of *Arcades*, *Lycidas* and *Comus*, together with many of the *Sonnets*. The volume, be it observed, is not (as might be inferred from some descriptions thereof) a random collection of scattered papers bound together after Milton's death: it exists (apart from its sumptuous modern investiture) exactly in the same form as that wherein Milton knew and used it two centuries and a half ago. And this point is important because the order of the pages, and, by consequence, of their contents, is an index to the order of the composition of the poems. Milton, about the year 1631, had had the sheets of paper stitched together and then worked through the little volume, page on page, inserting his pieces as they were written. They cover a long period, from 1631 to 1658: the earlier date being marked by the second *Sonnet*, the later by the last of the series—"Methought I saw." It is rather more than half way through the MS. that we light on the entries which have so direct a bearing on the history of *Paradise Lost*.

These are notes, written by Milton himself (probably in 1641), and occupying seven pages of the manuscript, on subjects which seemed to him suitable, in varying degrees of appropriateness, for his poem. Some of the entries are very brief—concise jottings down, in two or three words, of any theme that struck him. Others are more detailed: the salient features of some episode in history are selected, and a sketch of the best method of treating them added. In a few instances these sketches are filled in with much minuteness and care: the 'economy' or arrangement of the poem is marked out—the action traced from point to point. But, *Paradise Lost* apart, this has been done in only a few cases—a half dozen, at most. As a rule, the source whence the material of the work might be drawn, is indicated. The subjects themselves, numbering just one hundred, fall, in a rough classification, under two headings—Scriptural and British<sup>1</sup>, and by 'British' are meant those which Milton drew from the chronicles of British history prior to the Norman Conquest. The former

*How the MSS  
illustrate the  
history of  
"Paradise  
Lost"*

<sup>1</sup> Cf. the reference to "our own ancient stories," *Church Gov.* II.



are the more numerous class sixty-two being derived from the Bible, of which the Old Testament claims fifty-four. Their character will be best illustrated by quotation of a few typical examples

*Abram in Egypt*  
*Josuah in Gibeon*      *Josu* 10  
*Jonathan rescu'd*      *Sam* I 14  
*Saul in Gilboa*      I *Sam* 28 34  
*Gideon Idoloclastes*      *Jud* 6 7  
*Abimelech, the usurper*      *Jud* 9  
*Samaria Liberata*<sup>1</sup>      2 *Reg.* 7  
*Asa or Ethiopes,*      2 *Chron* 14 *with*  
*the deposing his mother, and burning her Idol*

These are some of the subjects drawn from the New Testament

*Lazarus*      *John* 11.  
*Christ risen*  
*Christus patiens*

*The Scene in y<sup>e</sup> garden beginning from y<sup>e</sup> coming thither  
 til Judas betraies and y<sup>e</sup> officers lead him away—y<sup>e</sup> rest by  
 message and chorus His agony may receave noble expres-  
 sions*

Of British subjects there are thirty-three. The last page is assigned to "Scotch stories or rather brittish of the north parts." Among these *Macbeth* is conspicuous. Practically they may be grouped with the thirty-three, and the combined list is remarkable—first, because it does not include the Arthurian legend, which had once exercised so powerful a fascination on Milton, secondly, because in its brevity, as compared with the list of Scriptural subjects, it suggests his preference for a sacred poem.

Of the Scriptural subjects the story of the Creation and Fall assumes the most prominent place. Any friend of Milton glancing through these papers in 1641 *Prose sketches of the scheme of a poem on the Fall of Man* could have conjectured, with tolerable certainty, where the poet's final choice would fall. For no

<sup>1</sup> The title is an obvious allusion to Tasso's *Gerusalemme Liberata*.

less than four of the entries refer to *Paradise Lost*. Three of these stand at the head of the list of sacred themes. In two at least his intention to treat the subject in dramatic form is patent. The two first—mere enumerations of possible dramatic personæ—run thus<sup>1</sup>, it will be seen that the longer list is simply an expansion of the other:

<i>the Persons</i>	<i>the Persons.</i>
<i>Michael</i>	<i>Moses</i> <sup>2</sup>
<i>Heavenly Love</i>	<i>Justice</i> <sup>3</sup> , <i>Mercy</i> , <i>Wisdom</i>
<i>Chorus of Angels</i>	<i>Heavenly Love</i>
<i>Lucifer</i>	<i>Hesperus the Evening Starre</i>
<i>Adam</i> } <i>with the serpent</i>	<i>Chorus of Angels</i>
<i>Eve</i> }	<i>Lucifer</i>
<i>Conscience</i>	<i>Adam</i>
<i>Death</i>	<i>Eve</i>
<i>Labour</i>	<i>Conscience</i> <sup>4</sup>
<i>Sickness</i>	<i>Labour</i>
<i>Discontent</i> } <i>mutes</i>	<i>Sickness</i>
<i>Ignorance</i> }	<i>Discontent</i>
<i>with others</i>	<i>Ignorance</i> }
<i>Faith</i>	<i>Feare</i>
<i>Hope</i>	<i>Death</i>
<i>Charity</i>	<i>Faith</i>
	<i>Hope</i>
	<i>Charity</i>

<sup>1</sup> As they are in the original, without any modernisation. Neither is introduced with any title.

<sup>2</sup> Milton wrote, "Moses or Michael;" and afterwards deleted *or Michael*.

<sup>3</sup> The epithet *divine*, qualifying *Justice*, was inserted and then crossed out again.

<sup>4</sup> After *Conscience* Milton added *Death*, as in the first list, then deleted it, and placed *Death* among the 'mutes' (*mutæ personæ*, characters who appeared without speaking).

These lists are crossed out; and underneath stands a much fuller sketch, in which the action of the tragedy is shown, and the division into acts observed. Here, *The third draft* too, we first meet with the title *Paradise Lost*. The scheme is as follows

*Paradise Lost**The Persons*

Moses προλογίζει, recounting how he assum'd his true bodie, that it corrupts not because of his [being] with God in the mount, declares the like of Enoch and Eliah, besides the purity of y<sup>e</sup> place, that certaine pure winds, dues, and clouds preserve it from corruption, whence exhorts to the sight of God, tells they<sup>1</sup> cannot see Adam in the state of innocence by reason of thure sin<sup>2</sup>.

Justice }  
 Mercie } debating what should become of man if he fall  
 Wisdome }

Chorus of Angels sing a hymne of y<sup>e</sup> Creation<sup>3</sup>

*Act 2.*

Heavenly Love

Evening starre

Chorus sing the marriage song<sup>4</sup> and describe Paradise

*Act 3.*

Lucifer contriving Adams ruine

Chorus feares for Adam and relates Lucifers rebellion and fall<sup>5</sup>.

*Act 4.*

Adam }  
 Eve } fallen

Conscience cites them to Gods examination<sup>6</sup>

Chorus bewails and tells the good Adam hath lost

<sup>1</sup> They, i. e. the imaginary audience to whom the prologue is addressed. Cf. the commencement of *Comus*.

<sup>2</sup> After this the first act begins

<sup>3</sup> Cf. VII. 253—260, note

<sup>4</sup> IV. 711.

<sup>5</sup> bks. V—VI.

<sup>6</sup> X 97 et seq.

## Act 5.

*Adam and Eve driven out of Paradise  
presented by an angel with<sup>1</sup>*

*Labour*

*Griefe*

*Hatred*

*Envie*

*Warre*

*Famine*

*Pestilence*

*Sicknesse*

*Discontent*

*Ignorance*

*Feare*

*Death enterd*

*into y<sup>e</sup> world*

*mutes to whome he gives thre names  
likewise Winter, Heat, Tempest, etc*

*Faith*

*Hope*

*Charity*

*comfort him and instruct him*

*Chorus briefly concludes*

This draft of the tragedy, which occurs on page 35 of the MS., is not deleted, but Milton was still dissatisfied, and later on, page 40, we come to a fourth, and concluding, scheme—which reads thus.

*Adam unparadis'd<sup>2</sup>*

*The angel Gabriel, either descending or entering<sup>3</sup>, shewing since this globe was created, his frequency as much on earth, as in heaven, describes Paradise. Next the chorus shewing the reason of his coming to keep his watch in Paradise after Lucifers rebellion by command from God, and withall expressing*

<sup>1</sup> Cf. bks XI—XII.

<sup>2</sup> Underneath was written, and crossed out, an alternative title—*Adams Banishment*.

<sup>3</sup> Cf. *Comus*, "The Attendant Spirit descends or enters" (*ad init*).

his<sup>1</sup> desire to see, and know more concerning this excellent new creature man. The angel Gabriel, as by his name signifying a prince of power, tracing<sup>2</sup> Paradise with a more free office, passes by the station of y<sup>e</sup> chorus, and desired by them relates what he knew of man—as the creation of Eve with thire love and marriage. After this Lucifer appeares after his overthrow, bemoans himself, seeks revenge on man, the chorus prepare resistance at his first approach; at last after discourse of enmity on either side he departs, whereat the chorus sings of the battell, and victorie in heavn against him and his accomplices, as before after the first act<sup>3</sup> was sung a hymn of the creation Heer<sup>4</sup> again may appear Lucifer relating, and insulting in what he had don to the destruction of man. Man next and Eve having by this time bin seduct<sup>d</sup> by the serpent appeares confusedly cover'd with leaves, conscience in a shape accuses him, Justice ctes him to the place whither Jehova called for him. In the mean while the chorus entertains the stage, and is inform'd by some angel the manner of his fall, heer<sup>4</sup> the chorus bewailes Adams fall. Adam then and Eve returne and accuse one another, but especially Adam layes the blame to his wife, is stubborn in his offence. Justice appeares, reasons with him, convinces him. The<sup>4</sup> chorus admonisheth Adam, and bids him beware by Lucifers example of impenulence. The angel is sent to banish them out of Paradise, but before causes to passe before his eyes in shapen a mask of all the evils<sup>6</sup> of this life and world; he is humbl'd, relents, dispaire. At last appeares Mercy, comforts him, promises the Messiah, then calls in Faith, Hope, and Charity, instructs him. He repents, grves God the glory, submitts to his penalty. The chorus briefly concludes. Compare this with the former draught (i.e. draft).

<sup>1</sup> *his*, i e the chorus's; he makes the chorus now a singular, now a plural, noun. The irregularity of the style of the whole entry, with its lack of punctuation, shows that it is merely a jotting, such as anyone might commit to a private memorandum-book

<sup>2</sup> Passing through, cf. *Comus* 423.

<sup>3</sup> i e. in the third draft.

<sup>4</sup> Each of these sentences was an after-thought, added below or in the margin.

<sup>5</sup> See *xl* 469—93, note.

With regard to the subject, therefore, thus much is clear: as early as 1641—2 Milton has manifested an unmistakeable preference for the story of the lost Paradise, and the evidence of the Trinity MSS coincides with the testimony of Aubrey and Phillips, who say that the poet did, about 1642, commence the composition of a drama on this theme—of which drama the opening verses of *Paradise Lost*, book IV (Satan's address to the sun), formed the exordium. It is, I think, by no means improbable that some other portions of the epic are really fragments of this unfinished work. Milton may have written two or three hundred lines, have kept them in his desk, and then, years afterward, when the project was resumed, have made use of them where opportunity offered. Had the poem, however, been completed in accordance with his original conception we should have had a tragedy, not an epic.

Of this there is abundant proof. The third and fourth sketches, as has been observed, are dramatic. On the first page of these entries, besides those lists of *The proposed work to be a tragedy* *dramatis personæ* which we have treated as the first and second sketches, stand the words "*other Tragedies*," followed by the enumeration of several feasible subjects. The list of British subjects is prefaced with the heading—"British Trag." (i.e. tragedies). Wherever Milton has outlined the treatment of any of the Scriptural themes a tragedy is clearly indicated. Twice, indeed, another form is mentioned—the pastoral, and probably a dramatic pastoral was intended<sup>1</sup>. These, however, are exceptions, serving to emphasise his leaning towards tragedy.

But what sort of tragedy? I think we may fairly conclude that, if carried out on the lines laid down in the fourth sketch, *Adam unparadis'd* would have borne a very marked resem-

<sup>1</sup> These are the two entries in the MS referred to. *Theristræa*, a Pastoral out of Ruth, and—the sheepshearers in Carmel, a Pastoral. 1 Sam. 25. There is but one glance at the epical style; in the list of "British Tragedies," after mentioning an episode in the life of King Alfred appropriate to dramatic handling, he adds—"A Heroicall Poem may be founded somewhere in Alfreds reigne."

blance to *Samson Agonistes*. it would have conformed, in the main, to the same type—that, namely, of the ancient Greek drama. With the romantic stage of the Elizabethans Milton appears to have felt little sympathy<sup>1</sup>. else he would scarce have written certain verses in *Il Penseroso*<sup>2</sup>. Nor do I believe that his youthful enthusiasm for Shakespeare endured long<sup>3</sup>. certainly, within a few years of the period of which we are speaking he penned the unfortunate passage in *Ekronoklastes* which only just escapes being a sneer at Shakespeare, while the condemnation of one important aspect of Shakespearian tragedy in the preface to *Samson Agonistes* is too plain to be misinterpreted. So had Milton been minded to dramatise the story of Macbeth—we have marked its presence in the list of Scottish subjects—his *Macbeth* would have differed *toto cælo* from Shakespeare's. In the same way, his tragedy of *Paradise Lost* would have been wholly un-Shakespearian, wholly un-Elizabethan. Nor would it have had any affinity to the drama of Milton's contemporaries<sup>4</sup>, those belated Elizabethans bungling with exhausted materials and forms that had lost all vitality. Tragedy for Milton could mean but one thing—the tragic stage of the Greeks, the “dramatic constitutions” of Sophocles and Euripides—and when we examine these sketches of *Paradise Lost* we find in them the familiar features of Athenian drama—certain signs eloquent of the source on which the poet has drawn.

Let us, for example, glance at the draft of *Adam unparadis'd*. Milton has kept the “unities” of place and time.

The scene does not change, it is set in some part of Eden, and everything represented before the eyes of the audience occurs at the same spot

*This is shown by the Trinity MSS.*

But whoso regards the unity of place must suffer a portion of the action to happen off the stage—not enacted in the presence of the audi-

<sup>1</sup> See *Appendix* to *Samson Agonistes*, pp. 162—164.

<sup>2</sup> ll. 101, 102; see note on them.

<sup>3</sup> See note on *L'Allegro*, 133, 134 (Pitt Press ed.).

<sup>4</sup> In the treatise *On Education*, 1644, he speaks of “our common rhymers and play-writers” as “despicable creatures,” *P. W.* III., 474.

ence (as in a modern play where the scene changes), but reported. In *Samson Agonistes* Milton employs the traditional device of the Greek tragedians—he relates the catastrophe by the mouth of a messenger So here the temptation by the serpent is not represented on the scene: it is described—partly by Lucifer, “relating, and insulting in what he had don to the destruction of man;” partly by an angel who informs the Chorus of the manner of the fall. Again, the unity of time is observed. The time over which the action of a tragedy might extend, according to the usual practice of the Greek dramatists, was twenty-four hours. In *Samson Agonistes* the action begins at sunrise and ends at noon, thus occupying seven or eight hours In *Adam unparadiz’d* the action would certainly not exceed the customary twenty-four hours. Again a Chorus is introduced (sure sign of classical influence), and not only introduced, but handled exactly as Milton, following his Greek models, has handled it in *Samson Agonistes*. that is to say, closely identified with the action of the tragedy, even as Aristotle recommends that it should be<sup>1</sup>. Further, in the fourth scheme the division into acts is carefully avoided—an advance this on the third scheme. Similarly, in *Samson Agonistes* Milton avoids splitting up the play into scenes and acts, calling attention to the fact in his preface. Proofs<sup>2</sup> of Milton’s classical bias might be multiplied from these Milton MSS, and personally I have no doubt that when he began the tragedy of which Aubrey and Phillips speak, he meant to revive in English the methods and style of his favourite

<sup>1</sup> See *Introduction to Samson Agonistes*, pp xxxiv—xxxvi

<sup>2</sup> Thus, apart from *P L.*, the Scriptural themes whereof the fullest sketches are given, are three tragedies severally entitled *Isaac redeem’d*, *Baptistes* (i.e. on the subject of John the Baptist and Herod), and *Sodom burning*. In each the two unities (time and place) are kept, and a Chorus used. In *Isaac redeem’d* the incident of the sacrifice is reported, and the description of the character of the hero Abraham as Milton meant to depict him is simply a paraphrase on Aristotle’s definition of the ideal tragic hero. Most of the other subjects have a sub-title such as the Greek tragedians employed. To a classical scholar the bearing of such evidence is patent.



Greek poets. But the scheme soon had to be abandoned ; and not till a quarter of a century later was it executed, with only a change of subject, in *Samson Agonistes*<sup>1</sup>

The third period in the genesis of *Paradise Lost* dates from 1658 In that year, according to Aubrey, Milton "*Paradise Lost*" began the poem as we know it By then he had gone back to the epic style He was still Secretary, but his duties were very light, and allowed him to devote himself to poetry. At the Restoration he was in danger, for some time, of his life, and was imprisoned for a few months. But in spite of this interruption, and of his blindness<sup>2</sup>, the epic was finished about 1663 The history of each of his longer poems shows that he was exceedingly careful in revising his works—loth to let them go forth to the world till all that was possible had been done to achieve perfection. It is Aubrey's statement that *Paradise Lost* was completed in 1663 ; while Milton's friend Thomas Ellwood, the Quaker, describes in a famous passage of his *Autobiograph*, how in 1665 the poet placed a manuscript in his hands—"bidding me take it home with me and read it at my leisure, and, when I had so done, return it to him with my judgment thereupon. When I came home, and had set myself to read it, I found it was that excellent poem which he intituled *Paradise Lost*" Ellwood's account may be reconciled with Aubrey's on the reasonable supposition that the interval between 1663 and 1665 was spent in revision Still, some delay in publishing the poem ensued. On the outbreak of the Plague in 1665 Milton had left London, retiring to Chalfont in Buckinghamshire, where Ellwood had rented a cottage for him. He returned in the next year, 1666 ;

<sup>1</sup> The point is important because it disposes of the silly notion that Milton borrowed the idea of writing a tragedy on the classical model from the play of *Samson* by the Dutch poet Vondel See *Appendix to Samson Agonistes*, pp 162—164

<sup>2</sup> According to Edward Phillips, Milton dictated the poem to any one who chanced to be present and was willing to act as amanuensis ; afterwards Phillips would go over the MS., correcting errors, under his uncle's direction.

but again there was delay—this time through the great Fire of London which disorganized business. Not till 1667 did *Paradise Lost* appear in print. The date of the agreement drawn up between Milton and his publisher—by which he received an immediate payment of £5, and retained certain rights over the future sale of the book—is dated April 27, 1667. The date on which *Paradise Lost* was entered in the Stationers' Register is August 20, 1667. No doubt, copies were in circulation in the autumn of this year.

This first edition of *Paradise Lost* raises curious points<sup>1</sup> of bibliography into which there is no need to enter here, but we must note three things: (i) The poem was divided into—not twelve books but—ten. (ii) In the earlier copies issued to the public there were no prose *Arguments*; these (written, we may suppose, by Milton himself) were printed all together and inserted at the commencement of each of the later volumes of this first edition—an awkward arrangement changed in the second edition. (iii) Milton prefixed to the later copies the brief prefatory note on *The Verse*, explaining why he had used blank verse, and it was preceded by the address of *The Printer to the Reader*. It seems that the number of copies printed in the first edition was 1500, and the statement of another payment made by the publisher to Milton on account of the sale of the book shows that by April 26, 1669, i.e. a year and a half after the date of publication, 1300 copies had been disposed of.

<sup>1</sup> For example, no less than nine distinct title-pages of this edition have been traced. This means that, though the whole edition was printed in 1667, only a limited number of copies were bound up and issued in that year. The rest would be kept in stock, unbound, and published in instalments, as required. Hence new matter could be inserted (such as the prose *Arguments*), and in each instalment it would be just as easy to bind up a new title-page as to use the old one. Often the date had to be changed: and we find that two of these pages bear the year 1667; four, 1668; and three, 1669. Seven have Milton's name in full; two, only his initials. Mr Leigh Sotheby has collated them carefully in his book on Milton's autograph, pp. 81—84.

In 1674 the second edition was issued—with several changes. First, the epic was divided into twelve books, a more Vergilian number, by the subdivision<sup>1</sup> of *The second* books VII. and X. Secondly, the prose *Arguments* were transferred from the beginning and prefixed to the respective books to which they severally belonged. Thirdly, a few changes<sup>2</sup> were introduced into the text—few of any great significance. Four years later, 1678, came the third edition, and in 1688 the fourth. This last was the well-known folio published by Tonson; *Paradise Re-* *Later* *edi-*  
*gained* and *Samson Agonistes* were bound up with *tions* some copies of it, so that Milton's three great works were obtainable in a single volume. The first annotated edition of *Paradise Lost* was that edited by Patrick Hume in 1695, being the sixth reprint. And during the last century editions<sup>3</sup> were very numerous.

There is, indeed, little ground for the view which one so frequently comes across—that *Paradise Lost* met with scant appreciation, and that Milton was neglected by his contemporaries, and without honour in his lifetime. To the general public epic poetry will never appeal, more especially if it be steeped in the classical feeling that pervades *Paradise Lost*; but there must have been a goodly number of scholars and lettered readers to welcome the work—else why these successive editions, appearing at no very lengthy intervals? One thing, doubtless, which prejudiced its popularity was the personal resentment of the Royalist classes at Milton's political actions. They could not

*Was Milton  
appreciated by  
his contemporaries?*

<sup>1</sup> Milton wrote three fresh lines to introduce bk. VIII. in the new arrangement of the poem, and five lines for the beginning of bk. XII. It was to the second edition that the commendatory verses by Samuel Barrow and Andrew Marvell were prefixed.

<sup>3</sup> Preeminent among them is Bishop Newton's edition (1749). He was the first editor who took pains to secure accuracy of text, doing, on a smaller scale, for Milton what Theobald did for Shakespeare. His services too in the elucidation of certain aspects (notably the Scriptural) of Milton's learning have never been surpassed.

forget his long identification with republicanism, and there was much in the poem itself—covert sneers and gibes—which would repel many who were loyal to the Church and the Court. Further, the style of *Paradise Lost* was something very different from the prevailing tone of the literature then current and popular. Milton was the last of the Elizabethans, a lonely survival lingering on into days when French influence was beginning to dominate English taste. Even the metre of his poem must have sounded strange to ears familiarised to the crisp clearness and epigrammatic ring of the rhymed couplet<sup>1</sup>. Yet, in spite of these obstacles, many whose praise was worth the having were proud of Milton—they felt that he had done honour to his country. He was accorded that which he had sought so earnestly—acceptance as a great national poet; and it is pleasant to read how men of letters and social distinction would pay visits of respect to him, and how the white-winged Fame bore his name and reputation abroad, so that foreigners came to England for the especial purpose of seeing him.

There has been much discussion about the "sources" of *Paradise Lost*, and writers well nigh as countless. The supposed "sources" of *Paradise Lost* as Vallombrosa's autumn leaves have been thrust forth from their obscurity to claim the honour of having "inspired" (as the phrase is) the great epic. Most of these unconscious claimants were, like enough, unknown to Milton; and out of the motley, many-tongued throng Mr Mark Pattison thinks it worth while—perhaps as a concession to tradition—to mention but three.

First comes the Italian poet Giovanni-Battista Andreini<sup>2</sup> Voltaire, in his *Essai sur la Poésie Epique* written in 1727, related that Milton, during his residence at Florence in 1638—9, saw "a comedy called *Adamo*"

The subject of the play was the Fall of Man: the actors, the Devils<sup>3</sup>, the Angels<sup>4</sup>, Adam, Eve, the Serpent, Death, and the

<sup>1</sup> Cf. Marvell's "Commendatory Verses," 45—53.

<sup>2</sup> He lived 1578—1652.

<sup>3</sup> i.e. Lucifer, Satan, Beelzebub.

<sup>4</sup> Among them being the Archangel Michael.

Seven Mortal Sins Milton pierced through the absurdity of that performance to the hidden majesty of the subject, which, being altogether unfit for the stage, yet might be, for the genius of Milton, and his only, the foundation of an epick poem." What authority he had for this legend Voltaire does not say. It is not alluded to by any of Milton's contemporary biographers. It may have been a mere invention<sup>1</sup> by some ill-wisher of the poet, a piece of malicious gossip circulated out of political spite against the great champion of republicanism. But it has given rise to various conjectures as that Milton may have met Andreini himself, or may have read<sup>2</sup> the work, if he did not actually see it represented. All of which is quite possible but then it is equally possible that none of these things happened. We have only this random remark by Voltaire, unsupported by a scrap of satisfactory external evidence, and not substantiated by any striking internal resemblance between the *Adamo* and *Paradise Lost*. Even to accept the Voltanean theory were only to admit that Andreini's play may have supplied Milton with a notion of what the subject which is common to the two poets might be made to yield. Seeing the *Adamo* represented, or reading it, Milton may have discovered and been impressed by the "hidden majesty" of the theme that is like enough. only we could wish some more conclusive testimony than Voltaire's unconfirmed account that Milton did ever either see or peruse the play.

The second claimant is the Dutch poet, Joost van den Vondel. He was contemporary with Milton, and the author of a great number of works. Among <sup>Vondel's</sup> "Lucifer," them were several dramas on Scriptural subjects.

<sup>1</sup> Even Johnson, no friendly critic of Milton, characterised it as "a wild and unauthorised story."

<sup>2</sup> It had been printed in 1613, and again in 1617. The title-page of the first edition describes the work as "L'Adamo, Sacra Representatione, da Giovanni-Battista Andreini. Milano, 1613." A translation by Hayley was printed in Cowper's edition of Milton. He would be clever who should find aught markedly Miltonic in the *Adamo*. Pope could not (according to Spence, *Anecdotes*)

With three of them Milton is supposed by some writers to have been acquainted. These are *Lucifer* (1654), a drama on the revolt of the angels and their fall from heaven, *John the Messenger* (1662), and *Adam in Banishment* (1664). In a work<sup>1</sup> published a few years since it was contended that Milton borrowed a good deal from these three poems—a view from which I beg leave to dissent. It is unsupported by a shred of external testimony, and is intrinsically unlikely.

That Milton had probably heard of Vondel may be conceded. Vondel enjoyed a great reputation, beside which, there was in the 17th century much intercourse between England and Holland, and Milton from his position as Secretary, no less than from his controversies with Salmasius and Morus, must have had his thoughts constantly directed towards the Netherlands.

Also, we learn that he had some knowledge of the Dutch language. But it will be observed that the earliest of the poems with which he is thought to have been too conversant, namely *Lucifer*, was not published till after his blindness, while by the time that the last of them, *Adam in Banishment*, appeared, *Paradise Lost* was almost completed. It is impossible that Milton read a line of the works himself if he knew them at all, it must have been through the assistance of some reader or translator; and considering how many details concerning the last years of Milton's life have survived, it is exceeding curious that this reader or translator should have escaped mention, and that the Vondelian fiction should not have been heard of till a century after the poet's death. For there were plenty of people ready to do him an ill-turn and damage his repute, and plagiarism from his Dutch contemporary would have been an excellent cry to raise. As it is, Milton's biographers—and contemporaries—Phillips, Aubrey, Toland, Antony à Wood, are absolutely silent on the subject. Phillips indeed and Toland expressly mention the languages in which Milton used to have works read to him. The list is extensive it includes

*Were Vondel's  
works known  
to Milton?*

<sup>1</sup> I allude to Mr. Edmundson's *Milton and Vondel* (1885).

Hebrew, Syriac, Greek, Latin, Italian, Spanish and French: and it does *not* include Dutch—a most significant omission.

In default of external proof those who put forward this ignoble theory of plagiarism have recourse to the test of the parallel passage: they cite what they conceive to be similarities of thought, description and expression between Vondel's three poems and *Paradise Lost* and *Paradise Regained*. This test is always unsatisfactory—even when the writers compared use the same vehicle of expression, a common language. But applied to writers separated by difference of tongue the test becomes well-nigh worthless. It will prove everything—or nothing—you have only to take passages that treat of the same subject and translate the one, as far as may be, into the actual words of the other, and the charge of plagiarism will seem proved up to the hilt. But the process does not commend itself to impartial critics, and I think that any unbiassed reader who examines these supposed similarities between Milton and Vondel will be of opinion, that the most are merely *The resemblances accidental* ridiculous—no similarities at all—and that the few Vondelian passages which may be compared quite legitimately with parts of *Paradise Lost* only serve to illustrate the elementary truth that writers who handle the same themes must meet in periodic points of resemblance<sup>1</sup>.

•There remains the so-called *Cædmon Paraphrase*. In the Bodleian is the manuscript of an Old English metrical *Paraphrase* of parts<sup>2</sup> of the Old Testament. *Cædmon* This work was long attributed to the Northumbrian religious writer Cædmon, of whom Bede speaks. Cædmon lived in the seventh century. He is supposed to have died about 670. There is no reason for thinking that he was not the author of sacred poems, as Bede represents him to have been, but there is also no possibility of believing that the *Paraphrase*, as we have it, was written by him. It is a composite work in which

<sup>1</sup> This Vondel question is discussed at some detail in an essay appended to my edition of *Samson Agonistes* (Pitt Press Series), pp 158—168.

<sup>2</sup> Namely *Genesis*, *Exodus* and *Daniel*. It is the paraphrase of *Genesis* that would have concerned Milton most

several hands may be traced, and the different styles belong to a date long subsequent to Cædmon<sup>1</sup>. The MS. was once in the possession of Archbishop Usher. He presented it in 1651 to his secretary, the Teutonic scholar, Francis Dujon, commonly called Franciscus Junius. Junius published the MS. at Amsterdam in 1655. Milton never saw the *Paraphrase* in print, for the same reason that he never saw Vondel's *Lucifer*. But inasmuch as Junius had been settled in England since 1620, it is quite likely that he knew Milton<sup>2</sup>; if so, he may have mentioned the *Paraphrase*, and even translated parts of it. Here, however, as in the previous cases of Andreini and Vondel, we cannot get beyond conjecture, the question resolves itself perforce into the irritating 'perhaps,' 'may have,' plus the inevitable parallel passage. For just as one critic is ready with his "resemblances" from the *Adamo*, and another with reams of crude commonplace from *Lucifer*, so the victims of the Cædmon fallacy have their set of pet parallels betwixt the *Paraphrase* (which in its Old English dress was probably unintelligible to Milton<sup>3</sup>) and *Paradise Lost*. And though we have mentioned but three of these supposed "sources" of *Paradise Lost*—perhaps three too many—yet there be who shall say how many other works in which "resemblances" have been detected? In fact, what it comes to is this: almost every work (no matter what the language) dealing with the same subject as *Paradise Lost* and written prior to it, has been seized on and made to serve the purposes of the traffickers in parallel passages. Dutch epics

<sup>1</sup> See the article by Mr Henry Bradley in the *Dictionary of Biography*. There is also a good discussion of the authorship of the work in the Appendix to Professor Ten Brink's *Early English Literature*.

<sup>2</sup> This was first pointed out by Sharon Turner, see also Masson, *Life*, vi. 557.

<sup>3</sup> In a very ingenious paper in *Anglia*, iv pp 401—405, Professor Wuelcker argues that Milton had not much knowledge of Anglo-Saxon. In his *History of Britain* he habitually quotes Latin Chronicles, and in one place virtually admits that an Old English chronicle was not intelligible to him.



(with "the very Dutch sublimity" which Southey discovered in the *Ancient Mariner*), Latin epics and tragedies<sup>1</sup> by German and Scotch and English scholars, Italian, Spanish and Portuguese poems all bring grist to the mill, and the outcome is a mass—gross as a mountain, open, palpable—of what Dr Masson justly terms "laborious nonsense<sup>2</sup>."

Now to prove a negative is proverbially difficult, and it is beyond any man's power to demonstrate that Milton was *not* acquainted with Andreini, or *Milton no plagiarist* Vondel, or Cædmon<sup>3</sup>, or some of the other writers. He *may* have known their works: he *may* have been indebted to them for an occasional suggestion. It is an open question: it admits of no decisive settlement one way or the other, because we have no decisive evidence—external or internal. But that Milton "plagiarised" from them; that in any of them lay the "origin" of *Paradise Lost*; that the qualities which have made the epic immortal were due, in the faintest degree, to any other genius than that of Milton himself: these are fond delusions, vainly imagined, without warranty, and altogether to be cast out.

We must indeed recognise in Milton's style the impress of four great influences—these being the Bible, the classics, the Italian poets, and English literature. *The four great influences discernible in Milton* Of the Bible he possessed a knowledge such as few have had. There are hundreds of allusions to it. the words of Scripture underlie some part of the text of every page of *Paradise Lost*, and apart from verbal reminiscences there is much of the spirit that *The Bible*

<sup>1</sup> There was a Latin tragedy, *Adamus Exul*, by the jurist Grotius. Milton met Grotius in Paris (as he tells us in the *Defensio Secunda*), and quotes him in his prose works. Perhaps he read the tragedy.

<sup>2</sup> The delusion reached its climax in the monstrous mendacities of William Lauder; for a sample of his libellous malevolence see i 261—263, note

<sup>3</sup> I may note in passing that "resemblances" every whit as striking as those which are cited from the *Paraphrase* may be found in Cynewulf's

pervades that noblest achievement of the English tongue  
*The classics* Scarcely less powerful was the influence of the classics Milton's allusiveness extends over the whole empire of classical humanity and letters, and to the scholar his work is full of the exquisite charm of endless reference to the noblest things that the ancients have thought and said That he was deeply versed in Italian poetry the labours of his early editors have abundantly proved, and their comparative studies are confirmed by the frequent mention of Dante, Petrarch, Tasso, Ariosto and others in his prose works and correspondence In English literature I imagine that he had read everything worth reading Without doubt, he was most affected by "our admired Spenser<sup>1</sup>." He was, says<sup>2</sup> Dryden, "the poetical son of Spenser. Milton has acknowledged to me that Spenser was his original" And there was a Spenserian school of poets, mostly Cambridge men, and some of them contemporary with Milton at the University, with whose works he evidently had a considerable acquaintance Among these the two Fletchers were conspicuous—Giles Fletcher, author of the sacred poems *Christ's Victorie on Earth* and *Christ's Triumph in Heaven*; and Phineas Fletcher, author of *The Purple Island* The influence of the Fletchers is manifest in Milton's early poems<sup>3</sup>, and it is traceable in *Paradise Lost* Finally, we must not

*Christ* by anyone who will study the beautiful edition of that poem lately edited by Mr Gollancz of Christ's College Yet who would contend that the *Codex Exoniensis*, wrapped in the cloistered obscurity of a chapter-house, was known to Milton? Identity of inspiration (the Scripture) explains similarity.

<sup>1</sup> *Animadversions*, P<sup>1</sup> W III. 84 On Milton's feeling for Spenser see note to *Il Penseroso* 116—120 <sup>2</sup> *Preface to Fables*.

<sup>3</sup> See the *Introduction to Comus*, p xxxviii, and that to *Lycidas*, pp xlv—xlv1 Phineas Fletcher's *Apollyonists* might also be mentioned (see II. 650, 746, notes) Besides the Fletchers, there was Henry More, the famous "Cambridge Platonist" Milton must have known him at Christ's College

forget Sylvester. Joshua Sylvester (of whom little is known beyond that he was born in 1563, died in 1618, and diversified the profession of merchant with the *Sylvester's* "Du Bartas," making of much rhyme, translated into exceedingly Spenserian verse *The Divine Weeks and Works* of the French poet, Du Bartas<sup>1</sup>. The subject of this very lengthy work is the story of Creation, with the early history of the Jews. The translation was amazingly popular. Dryden confessed that he had once preferred Sylvester to Spenser. There is no doubt that Milton studied Sylvester in his youth; and *The Divine Weeks* is certainly one of the works whereof account must be taken in any attempt to estimate the literary influences that moulded Milton's style

But a writer may be influenced by others, and not "plagiarise;" and it is well to remember that from Vergil downwards the great poets have exercised their royal right of adapting the words of their forerunners and infusing into them a fresh charm and suggestion, since in allusion lies one of the chief delights of

literature. It is well, also, to realise wherein lies the greatness of *Paradise Lost*, and to understand that all the borrowing in the world could not contribute a jot to the qualities which have rendered the epic "a possession for ever." (What has made the poem live is not the story, nobly though that illustrates the eternal antagonism of righteousness and wrong, and the overthrow of evil, nor the construction, though this is sufficiently artistic; nor the learning, though this is vast, nor the characterisation, for which there is little scope: not these things, though all are factors in the greatness of the poem, and in all Milton rises to the height of his argument—but the incomparable elevation of the style, "the shaping spirit of Imagination," and the mere majesty of the music.)

*What constitutes the greatness of "Paradise Lost"*

<sup>1</sup> Sylvester translated a good deal from Du Bartas beside the *Divine Weeks*; and rhymed on his own account. Dr Grosart has collected his works into two bulky volumes.

## THE STORY OF THE POEM

A sketch of the action of the whole poem, following the sequence of the twelve books, may be useful to those who are acquainted only with parts of *Paradise Lost* —

I The scene Hell—the time nine days after the expulsion of Satan and his followers from Heaven. They lie on the burning lake, stupefied. Satan first recovers, rouses Beelzebub, discusses with him their position, and then makes his way from the lake to a “dreary plain” of dry land. Beelzebub follows; Satan calls to his comrades to do likewise. Rising on the wing they reach the same firm land. Their numbers and names described. They range themselves in battle-array before Satan, who addresses them. They may still (he says) regain Heaven, or there may be other worlds to win—in particular, a new world, inhabited by new-created beings, of which report had spoken. Let these matters be duly conferred of. Straightway, a vast palace—Pandemonium—is made, to serve as council-chamber. Here a council is held, only the great Angels are present. 。

II The scene—at first—Pandemonium, the debate begins. Satan invites their counsel—“who can advise may speak.” Moloch, Belial and Mammon speak—their several counsels. Last Beelzebub, who reverts to Satan’s hint of the new world. Why not ruin it? or make it their own? or win its inhabitants to their side? What better revenge against the Almighty? The plan approved—but who will discover this world? None volunteer: and then Satan offers to undertake the journey. His offer accepted; the council leaving Pandemonium breaks up, the result announced to the rest of the Angels. How they pass the time till his return—some exploring Hell (now more closely described). Meanwhile he reaches Hell-gates, is suffered to pass by Sin and Death, voyages through Chaos (described), and at

last comes within sight of the Universe hung in space<sup>1</sup> (i.e. Chaos) We leave him directing his course towards the World

III The scene—at first—Heaven. The Almighty perceives Satan, points him out to the Son, tells what his design is, and its destined success, tells also that Man will be saved ultimately—if he can find a Redeemer. “The Son of God freely offers himself a ransom for Man,” is accepted by the Father, and praised by the Angelic host. Meanwhile—the scene changing—Satan, having reached the outer surface (described) of the Universe, wanders through various regions (described), until, coming to the single opening in the surface, he descends into the inside of the Universe<sup>1</sup>. He arrives at the sphere of the Sun, disguising himself as a young Angel from Heaven, enquires from Uriel, the Sun-spirit, the way to Earth—pretending “desire to behold the new Creation,” is directed by Uriel, descends again, and alights on Mt Niphates

IV There, pausing awhile, he gives way to regret that he has rebelled, and rage at his outcast state, passion distorts his face, so that Uriel, watching, now knows him for an evil spirit Thence, recovering self-control, Satan journeys on towards Eden, the main scene (described), sees Adam and Eve (famous description of them); overhears what they say concerning the Tree of Knowledge, and perceives at once the means whereby to compass their fall At nightfall he essays to tempt Eve in a dream; is discovered by Gabriel, who, warned by Uriel, has descended to Eden to defend Man. A battle between Satan and Gabriel imminent, but averted. Satan flies

V. The scene still Eden A further picture of Adam and Eve—their worship and work. Raphael (the scene having changed for a brief space to Heaven) comes to warn them of their danger, at the bidding of the Almighty—so that Man, if he falls, may fall knowingly, by his own fault Raphael received and entertained, admonishes Adam; explains who his enemy is, and why. which leads to an account of the rebellion in Heaven—its beginning described.

<sup>1</sup> See *Appendix*.

VI. The scene of the events narrated by Raphael Heaven. He describes the three days' war in Heaven, at the end of which Satan and his followers were cast into Hell. The warning to Adam repeated.

VII. The scene Eden. Raphael describes the Creation of the World, which is accomplished by the Son of God.

VIII. The scene the same. Adam enquires concerning the stars and Heavenly bodies, Raphael answers doubtfully. Adam recounts his own first experience of Eden—how the Almighty forbade him to touch the Tree of Knowledge, under pain of what penalty; how he first saw Eve. The day declines, and Raphael departs—once more warning Adam.

IX. The scene the same. "Adam and Eve go forth to their labours, which Eve proposes to divide in several places, each labouring apart" Adam dissuades; she persisting, he yields. So Satan (in the form of a serpent) finds her alone and tempts her. She eats of the fruit and induces Adam to do so. Their sense of sin and shame.

X. The Son of God descends to Eden, and pronounces doom on Adam and Eve and the Serpent. Meanwhile Satan, returning to Pandemonium, announces the result of his journey, and lo! on a sudden he and his followers are changed to reptiles. Sin and Death now ascend from Hell to Eden, to claim the World as theirs; but the Almighty foretells their ultimate overthrow by the Son, and commands the Angels to make changes in the elements and stars, whereby the Earth becomes less fair. The repentance of Adam and Eve, who seek comfort in supplication of the Deity. The scene has changed often.

XI. The Son interceding, the Father sends Michael to Eden (henceforth the scene) to reveal the future to Adam—above all, his hope of redemption. After announcing to Adam his approaching banishment from Eden, Michael takes him to a high mountain and unfolds before him a vision of the World's history till the Flood.

XII. Then he traces the history of Israel after the Flood, till the coming of Christ, with the subsequent progress of Christianity, ending with renewed promise of redemption. The fiery

Cherubim now descend Michael leads Adam and Eve to the gates of Eden, and they go forth, sad yet consoled with the hope of salvation at the last<sup>1</sup>.

## MILTON'S BLANK VERSE

Something must be said concerning the metre of *Paradise Lost*, and first let us glance at the prefatory note, already mentioned, on *The Verse*

Milton's attitude towards rhyme reminds us of the condemnations showered on it by Elizabethan critics. Ascham in the *Schoolmaster* (1570) sneers at "our rude beggerly ryming, brought first into Italie by *The use of rhyme* *Gothes* and *Hunnes*, whan all good verses and all good learning to, were destroyed by them and at last receyued into England by men of excellent wit indeede, but of small learning, and lesse judgement in that behalfe" "Barbarous" is his darling epithet for rhymed verse. Puttenham<sup>2</sup> is of a like mind, waving aside "the rhyming poesie of the barbarians," and Webbe<sup>3</sup> in his *Discourse of English Poetry* (1586) takes up the tale, ridiculing it as "tinkerly verse"—"brutish poesie"—"a great decay of the good order of versifying." Why Milton should have adopted the same position as these Elizabethan critics who approached the question in a spirit of the merest pedantry, and based their objections to rhyme solely on the fact that it was not employed by the ancients, it is not easy to say. He uses rhyme occasionally in *Samson Agonistes*, in spite of his denunciation of it here; and his own early poems are sufficient refutation of the heresy that therein lies "no true musical delight"

<sup>1</sup> Thus *Paradise Lost* conforms with a canon of epic poetry, and does not really close on a note of sorrow.

<sup>2</sup> *Arte of English Poesie*, in Haslewood, I. pp. 7—9

<sup>3</sup> Haslewood, II 55.

There is a polemical tone in his remarks, as though he were replying to some unnamed antagonist; and I cannot help thinking that this preface was meant to be his contribution to the controversy then raging over the comparative advantages of rhymed and unrhymed metres on the stage. In fact, significant in itself, Milton's opinion becomes doubly so if regarded from the standpoint of his contemporaries. Hardly could they fail to see in it a retort to what Dryden had written in the behalf of rhyme—notably in his *Essay of Dramatic Poesy*, (1665), in which the rhymed couplet had been set forth as the best vehicle of dramatic expression. In play after play Dryden had put his theory into practice—others had followed his example. To rhyme or not to rhyme—that had become the great question; and here was Milton brushing the matter on one side as of no moment, with the autocratic dictum that rhyme was a vain and fond thing with which a “sage and serious” poet need have no commerce. His readers must have detected the contemporary application of his words—just as later on they must have interpreted his preface to *Samson Agonistes*, with its pointed eulogy of the Greek stage and its depreciation of Restoration tragedy (and “other common interludes”), as a counterblast to the comparison which Dryden had drawn between the modern and the classical drama, in the interests of the former.

However, be this correct or not, and superfluous as it may seem to us that Milton should justify his adoption of blank verse—wherein his surpassing skill is the best of all justifications—we have cause to be grateful to the “stumblings” of the unlettered which led him to write this preface, since it happily defines the qualities for which the metre of *Paradise Lost* is remarkable.

(The distinguishing characteristic of Milton's blank verse is his use of what Mr Saintsbury<sup>1</sup> calls the verse-paragraph. Blank verse is exposed to two dangers: it may be formal and stiff by being circumscribed to single lines or couplets; or diffuse and formless

The “paragraph” in Milton's blank verse

<sup>1</sup> *Elizabethan Literature*, p. 327.



through the sense and rhythm being carried on beyond the couplet. In its earlier stages the metre suffered from the former tendency. It either closed with a strong pause at the end of every line, or just struggled to the climax of the couplet<sup>1</sup>. Further it never extended until Marlowe took the "drumming decasyllabon" into his hands, broke up the fetters of the couplet-form, and by the process of overflow carried on the rhythm from verse to verse according as the sense required. It is in his plays that we first get verse in which variety of cadence and pause and beat takes the place of rhyme. Milton entered on the heritage that Marlowe and Shakespeare bequeathed, and brought blank verse to its highest pitch of perfection as an instrument of narration.

Briefly, that perfection lies herein. if we examine a page of *Paradise Lost* we find that what the poet has to say is, for the most part, conveyed, not in single lines, nor in rigid couplets—but in flexible combinations of verses, which wait upon his meaning, not twisting or constraining the sense, but suffering it to be "variously drawn out," so that the thought is merged in its expression

And these combinations, or paragraphs, are informed by a perfect internal concert and rhythm—held together by a chain of harmony. With a writer less sensitive to sound this free method of versifying would result in mere chaos. But Milton's ear is so delicate, that he steers unfaltering through the long, involved passages, distributing the pauses and rests with a cunning which knits the paragraph into a coherent, regulated whole. He combines, in fact, the two essential qualities of blank verse—freedom and form. the freedom that admits variety of effect, without which a long narrative becomes intolerably monotonous, and the form which saves an unrhymed measure from drifting into that which is nearer to bad prose than to good verse.)

*Rhythm and  
balance of his  
paragraphs*

Analysis of the metrical principles on which his lines are based is a thorny matter; but without attempting to go fully into

<sup>1</sup> Cf. the passage from *Gorboduc*, quoted later on.

a subject whereon critics of equal competence hold very dissimilar opinions, we may note a few points, to remember which is to have a key to some of the apparent difficulties of his scansion. First, be it recollected that (the quantitative system of metre with which the works of Greek and Latin poets familiarise us does not apply in English) The metrical effects of English verse rest on the principle of accent; and it is convenient to regard an accented or stressed syllable as long—an unaccented or unstressed syllable as short. Secondly, the typical blank verse is a line of five iambic feet.

*The iambic  
basis of blank  
verse.*

that is, of ten syllables, with five accents or stresses falling on the even numbers, i.e. on syllables 2, 4, 6, 8, 10. These are typical examples:

“Here Lóve his gólden shafts emplóys, here lights  
His cónstant lámp, and wáves his púrple wings<sup>1</sup>.”

(In its early days, as understood and practised by some pre-Shakespearian writers, blank verse conformed rigidly to this type.) “Surely,” complained Gascoigne<sup>2</sup> in 1575, “I can lament that wee are fallen into suche a playne and simple manner of wryting, that there is none other foote vsed but one. But since it is so, [let] all the wordes in your verse be so placed as the first sillable may sound short or be depressed, the second long or eleuate, the third shoite, the fourth long, the fifth shorte, etc.”

That this was the accepted notion of blank verse may be seen from an extract from the piece which enjoys the honour of being the first specimen of English classical tragedy—*Gorboduc* (1561).

“Why should I live and linger forth my time,  
In longer life to double my distress?  
O me most woeful wight! whom no mishap  
Long ere this day could have bereaved hence:

<sup>1</sup> *P. L.* iv 763, 764.

<sup>2</sup> *Cecilayne Notes of Instruction in English Verse*, 1575 (Arber's ed. p. 34)

Mought not these hands by fortune or by fate  
Have pierced this breast, and life with iron reft<sup>1</sup>?"

And so on, through scene after scene

No one who recalls the history of blank verse will be surprised that it should have been of this strict iambic type. The impulse to abandon rhyme and to substitute a blank or unrhymed measure was a phase of the classicism fostered by the Renaissance.

*The use of unrhymed metre due to classical influence*

The standard to which critics appealed then at every turn was the practice of the Greeks and Romans, and it was under this classical tyranny that certain critics and scholar-poets surrendered the native principle of rhyme, and evolved a monotonous iambic line—the "pure iambic"—as Campion calls it—which was considered to be a good substitute for the Greek senarius. True, the Greek senarius was a foot longer, and admitted other feet than the iambus; but the Elizabethan critics deemed that their decasyllabic line, with its five unvarying accents, was a very tolerable equivalent for the metre of Sophocles and Euripides. Saith Ascham in the *Schoolmaster* (1570), "I am sure, our English tong will receiue *carmen Iambicum* as naturallie, as either *Greke* or *Latin*." So thought others, and for a brief while *carmen iambicum* had much vogue. (But public taste soon rebelled against this single-foot measure, and then there came into being the "licentiate iambic<sup>2</sup>," that is, a measure in which the iambic predominated, but which permitted the presence of other feet—notably the trochee. In the hands of the dramatists—to Marlowe be the chief honour given—this "licentiate iambic" developed into blank verse.)

Now that (Milton's blank verse is "licentiate"—in that it admits *dissyllabic* feet which are not iambi)—few critics, I opine, would dispute. (Let us glance at these *dissyllabic*, non-iambic, feet.

*Dissyllabic variations from the iambic type in Milton*

A dissyllabic foot may be of four kinds. an

<sup>1</sup> Videna's speech at the beginning of Act IV.—one of the most vigorous in the play.

<sup>2</sup> The phrase is Thomas Campion's (*Art of English Poetrie*, 1602—see Haslewood, II. 168).

iambus=a short syllable followed by a long; a trochee=long followed by a short; a spondee=two longs, a pyrrhic=two shorts) Examples of dissyllabic variations are not far to seek. Here are lines with trochees in the italicised parts.

*His use of  
Trochees*

"*Rise out* | of chaos. or if Sion hill<sup>1</sup>"  
 "In the | *visions* | of God It was a hill<sup>2</sup>."  
 "On a sunbeam | *swift as* | a shooting star<sup>3</sup>."  
 "Instruct me, for thou know'st, | *thou from* | the first<sup>4</sup>"  
 "Which of us who beholds the bright | *sin face*<sup>5</sup>"

It will be seen that a trochee is admitted in any foot of the verse, but it is most common in the first, giving the line a vigorous impetus, less common in the third and fourth places, rare in the second, and very rare in the fifth<sup>6</sup> Sometimes we have two trochees in the same line—these being examples:

"*universal* | reproach, far worse to bear<sup>7</sup>"  
 "*universal*ly adorned with highest praises<sup>8</sup>"

*Of Spondaes* Here, again, are instances of a spondaic rhythm<sup>9</sup>

"*Wide-waving*, all approach far off to flight<sup>10</sup>"  
 "*Hail Son* | of the | *Most High* |, heir of both worlds<sup>11</sup>"

<sup>1</sup> P. L. I 10

<sup>2</sup> XI 377

<sup>3</sup> IV 556.

<sup>4</sup> I. 19

<sup>5</sup> VI 472

<sup>6</sup> My authority is Mr Bridges. He treats these trochaic feet as "inversions of rhythm;" but as they are really trochees, it seems simpler to call them accordingly. I believe that one of the first writers to admit the trochee into blank verse was Mailowe, he limits it to the first, third and fourth feet. In Shakespeare, as in Milton, it occurs in all five, though oftenest in the first. It generally comes after a pause or an emphasised monosyllable, and emphasises the sense of the word on which the accent is so shifted. For double trochees in Shakespeare, cf., perhaps, *Cymbeline*, I. 3. 7, "*Senseless* | *linen* |" happier therein than I"; and *Comedy of Errors*, I. 1. 151, "*Therefore*, | *merchant*, | I'll limit thee this day" (Abbott's *Shakespearean Grammar* pp. 328—330)

<sup>7</sup> P. L. VI 34

<sup>8</sup> *Samson Agonistes*, 175

<sup>9</sup> "I perpetually find in Milton's verse a foot for which 'Spondee' is the best name, and it would be difficult to characterise many of his lines otherwise than by calling them Spondaic" (Masson)

<sup>10</sup> XI 121.

<sup>11</sup> P. R. IV. 633.

As a pyrrhic consists of two short or unaccented syllables, it is obvious that any line in which one occurs must contain less than the normal number of five accents

*Of Pyrrhics*

(This failure of accent is not uncommon in Shakespeare and Milton. Dr Abbott thinks that of Shakespeare's lines "rather less than one of three has the full number of five emphatic accents" I doubt whether the instances are so frequent in Milton, but they are sufficiently common to make it desirable to remember that five stresses are not essential to a blank verse—rather that for variety sake it is necessary that one or more should be occasionally remitted.) The following examples show that this may occur in any<sup>1</sup> of the first four feet

"*Whether* upheld by strength, or chance, or fate<sup>2</sup>."

"*Productive* in herb, plant, and nobler birth<sup>3</sup>."

"Yet fell · rememb'ër, *and* fear to transgress<sup>4</sup>."

"Before the Heavens<sup>5</sup> thou went, *and* *at* the voice<sup>6</sup>."

In the fifth foot there must be some accent, as the last syllable derives a certain stress from the mere fact that it marks the close of the line. Sometimes there is a double failure of accent in the same verse, leaving it with only three stresses, compare the line, "His ministers of vengeance *and* pursuit<sup>7</sup>." The percentage of such verses in Shakespeare is about 7

(The question of Milton's use of *trissyllabic* feet—anapaests, dactyls and the like—is more difficult. Where scansion depends not on the fixed quantity of syllables but on a thing so undefined and unfixed as accent there must be difference of opinion. It seems to me clear that he does admit trissyllabic feet into his blank verse, but I do not think that the trissyllabic element is very great.

*Trissyllabic variations.*

<sup>1</sup> They occur rarely in the first foot, most commonly in the fourth

<sup>2</sup> *P. L.* I. 133.

<sup>3</sup> IX. 111

<sup>4</sup> VI. 912.

<sup>5</sup> Note that *Heaven* is constantly treated as a monosyllable; cf even the *prose* draft of *Adam unparadis'd*, line 3 (p. xxxviii). Another important because frequent abbreviation occurs with *spirit*, which is often monosyllabic; cf. the form *sprite*.

<sup>6</sup> III. 9.

<sup>7</sup> I. 170

I believe, rather, that many apparently tussyllabic feet were really meant by him to be dissyllabic and must be scanned as such by the application of one or other of the two principles of *elision*<sup>1</sup> and *contraction*.)

*Elision* comprehends not merely the cases where a vowel or syllable must be dropped altogether in pronunciation, but those numerous cases where the metre shows that a vowel or syllable possesses *something* less than its normal quantitative value, so that it is either slurred, or made almost to coalesce with a preceding or succeeding sound. Here are the commoner elisions

{ *Elisions in  
Milton's blank  
verse*

(1) "Syllables," says Dr Abbott<sup>2</sup>, "ending in vowels are frequently elided before vowels in reading, though not in writing" This applies largely to monosyllables—prepositions, pronouns, adverbs, and, in particular, the definite article. It explains the scansion of lines like .

"To sound at general doom. The angelic blast<sup>3</sup>."

"Who highly thus to entitle me vouchsaf'st<sup>4</sup>."

"Thou lead'st me, and to the band of Heaven submit'st<sup>5</sup>."

(11) An unaccented vowel preceding an accented vowel or diphthong may be elided—in poetry as in colloquial speech. This applies to substantival endings such as *venge*, *ion*—cf. 'patience,' 'visitation', and to adjectival endings such as *qual*,

<sup>1</sup> For instance an apparent anapæst (—) may often be resolved by elision into an iambus (—), or a dactyl (—) into a trochee (—). Thus in the line "Thorns also and thistles it shall bring forth," if we elide (as I should) the open vowel *o* in 'also' before the following vowel we get an iambus in the second foot—"Thorns al|s(o) and this|tles"; and applying the same principle to the line "Onl(y) in | a bottom saw a pleasant grove," we get a trochee in the first foot. Yet, according to Dr Masson, who rejects such elisions, the former of these two feet is an anapæst and the latter a dactyl.

<sup>2</sup> *Shakespearian Grammar*, p. 344

<sup>3</sup> xi 76. The elision in these cases is indicated by the autograph manuscripts of Milton's poems; thus in the *Lycidas* MS line 33 reads—"Temper'd to th' oaten flute" If Milton elided 'the' in *Lycidas*, we may suppose that he did so in *P L*. <sup>4</sup> xi 170 <sup>5</sup> xi 372.

*iant, ious, eous*—cf. 'ambrosial,' 'radiant,' 'tedious,' 'bounteous' Such elisions belong to the currency of every-day speech, and scarce need comment They are, obviously, very numerous

(iii) Similarly, an unaccented vowel or syllable following an accented vowel or diphthong may be elided this applies to words like 'power,' 'flower'—'piety,' 'fiery'—and participles such as 'sceing,' 'being,' 'flying' It clears up the scansion in

"Is piety thus | and pure devotion paid<sup>1</sup>?"

"Then through | the fiery pillar and the cloud<sup>2</sup>."

"Half flying |, behoves | him now both oar and sail<sup>3</sup>."

"He ceased |, and the Archangelic power | prepared<sup>4</sup>."

(iv) The elision of an unaccented vowel followed by pure *r* is common in Shakespeare and Milton; the combination *er*<sup>5</sup> is most affected thus, especially in participles, e.g. 'glistening,' 'suffering,' 'differing.' So in 'revenge,' 'feverous,' 'temperance,' and in the combinations *or* and *ur*—cf. 'pastoral,' 'amorous,' 'unnatural,' 'disfiguring' Shakespeare and Milton extend the practice to double vowels, as in 'conqueror' (cf. *Julius Cæsar* v 5 55) and 'neighbouring' (cf. *Henry IV.* III. I 90) Many words come under this system

(v) Mr Bridges notes that a similar elision occurs when an unaccented vowel is followed by pure *l*—as in 'popular,' 'populous'—or even by *ll*,

(vi) and also before *n*—especially with adjectives like 'luminous,' 'omnious<sup>6</sup>,' and participles like 'reasoning,' 'loosening' (cf. *P. L.* VI 643), 'enlightening<sup>7</sup>' The abbreviation of participles thus has become almost the current rule

*Contraction* plays a great part in Milton's scansion Four contractions of the inflections of verbs are specially noticeable and important, these being—(i) the 'st *Contractions*

<sup>1</sup> XI 452

<sup>2</sup> XII 208

<sup>3</sup> II. 942.

<sup>4</sup> XI 126.

<sup>5</sup> Cf. again the *Lycidas* MS., where we have such elided forms as *watrie*=watery, 12, *westring*=westering, 31; and *wandring* in the *Comus* MS., 39; and *toured* in the *Arcades* MS., 21 With these examples before us it is easy to see how Milton scanned, say, *P. L.* XI 779, "*Wandering* that watery desert; I had hope"

<sup>6</sup> Cf. II. 123.

<sup>7</sup> Cf. *bating*=battering, *Lycidas* MS., 29

of the 2nd person singular, indicative present ; (ii) the 'd of the perfect , (iii) the 'd of the past participle ; (iv) and the 'n of the past participle, as in 'fall'n'='fallen'<sup>1</sup>, 'giv'n'='given' &c. Any one who has studied the MSS of Milton's poems will have observed how careful he is to omit the vowel where the scansion requires the contracted form. Thus, to take the first of these contractions, in the autograph (among the Trinity papers) of the *Sonnet* addressed to Henry Lawes, we find such examples as "Thou honour'st vers," "to honour thee . . . that tun'st thir happiest lines", and instances might be multiplied. Indeed, Milton sometimes uses the contracted form when the effect seems distinctly awkward. Again, on the first page of the *Lycidas* MS we meet with participial abbreviations like 'forc't' (4), 'destin'd' (20), 'nur'st' (23), 'stoop't' (31), and perfects like 'danc't' (34), 'lov'd' (36), 'clos'd' (51). Even in prose Milton appears to have employed the abbreviated no less readily than the full forms. Compare the draft of *Adam unparadiz'd*.

That these methods—perfectly regular methods—of contraction<sup>2</sup> affect the scansion of an enormous number of lines, each can verify for himself, and I think that most students of *Paradise Lost* will come to the conclusion that the iambic rhythm forms the basis of Milton's blank verse. This rhythm is varied, however, (1) by the admission of feet other than iambi, and (2) by the distribution of the pauses<sup>3</sup>.

One peculiarity of the metre of *Paradise Lost*, pointed out by Coleridge, is the rarity of verses with an extra syllable (or two extra syllables) at the close. Shakespeare uses them freely—especially in his later plays, and the percentage of them in *Comus* and *Samson Agonistes* is high. But in *Paradise Lost* Milton avoids them.

Verses with  
an extra  
syllable

<sup>1</sup> Spelt *fain* in one of the prose sketches (*Isaac redeemed*) among the Trinity MSS. So in line 2 of the second *Sonnet* the MS has *stolne*.

<sup>2</sup> Contractions such as *e'en*=*even*, *e'er*=*ever*, *o'er*=*over* scarcely require comment; *whether*=*wh'er* (i.e. monosyllabic) is more noticeable.

<sup>3</sup> Cf. Milton's own phrase "*Variously* drawn out" (*Preface* on "The Verse" of *Paradise Lost*).



There are several varieties of this extra-syllable verse—e.g. lines where (i) the supernumerary syllable comes at the close, (ii) where it comes in the course of the line, particularly after the second foot; (iii) where there are two extra syllables at the end, as in the line, "Like one | that means | his proper harm | in *mánacles*" (*Coriolanus* I. 9 57); and (iv) where there are two extra syllables in the middle, as in *Coriolanus*, I. I. 230, "Our must|y su|perflu|ity |. See our | best elders" In *Comus* there are examples of all four varieties. in *Paradise Lost* of only two<sup>1</sup>—(i) and (iii). This is a fresh illustration of what we have just seen—that the metre of the epic is mainly iambic, and consequently decasyllabic in character. Such verse has a slower, statelier movement, and is therefore appropriate to a narrative poem that deals with the loftiest themes in an elevated, solemn style. Verse, on the other hand, that admits the supernumerary syllable at the close of the line tends towards a conversational rapidity of rhythm which makes it suitable for the purposes of the dramatist. It is typical of Milton's "inevitable," almost infallible, art that he should vary his style according to the several characteristics and requirements of the drama and of epic narration.

As he lays such stress upon the internal economy and balance of his verse-paragraphs, much must depend on the pause or rest which in English *The pause or caesura* prosody answers, to some extent, to the classical *caesura*. Dr Masson notes that Milton's favourite pause is at the end of the third foot. These are typical specimens.

"I, at first, with two fair gifts  
Created him endowed | —with happiness  
And immortality; | that fondly lost,  
This other served but to eternize woe,  
Till I provided death: | so death becomes  
His final remedy<sup>2</sup>." |

<sup>1</sup> In most of the cases of *one* extra syllable it is a present participle that is affected. I believe that the cases with *two* such syllables are—in Milton—confined to words like *society*; cf. *P. R.* I. 302, "Such solitude before choicest *society*."

<sup>2</sup> XI 57—62.

Next in frequency comes the pause after the second foot, cf.

"ere fallen  
From innocence<sup>1</sup>." | ;

"Made one with me, | as I with thee am one<sup>2</sup>"

Scarcely need we say that in this, as in everything else, Milton never forgets that variety of effect is essential

It remains to note two remarks made by Milton in his preface on *The Verse*. One of the elements, he says, of "true musical delight" is "fit quantity of syllables". By this, I think, he meant that every word should bear its *natural* accent, i.e. that a word should not be forced by the exigence of the metre to bear an accent alien to it. Rather, a poet should be careful to "span with just note and accent<sup>3</sup>," so that each stress should fall naturally, and the "fit quantity" of the component parts of a line not be violated. Considering the length of *Paradise Lost*, it is marvellous how he maintains an unfaltering appropriateness of accent. Again, another element of the pleasure offered by poetry lies in "apt numbers". Here he referred to that adaptation of rhythm to subject whereby the sound becomes an echo to the sense. No one has understood the art of blending the thought with its expression better than Milton. "What other poets effect," says Dr Guest<sup>4</sup>, "as it were by chance, Milton achieved by the aid of science and art; he studied the aptness of his numbers, and diligently tutored an ear which nature had gifted with the most delicate sensibility. In the flow of his rhythm, in the quality of his letter sounds, in the disposition of his pauses, his verse almost ever fits the subject, and so insensibly does poetry blend with this—the last beauty of exquisite versification—that the reader may sometimes doubt whether it be the thought itself, or merely the happiness of its expression, which is the source of a gratification so deeply felt."

<sup>1</sup> XI. 30.

<sup>3</sup> *Sonnet* to Henry Lawes

<sup>2</sup> XI. 44

<sup>4</sup> *English Rhythms*, p. 530.

# PARADISE LOST.

## BOOK IX

## THE ARGUMENT.

Satan, having compassed the Earth, with meditated guile returns as a mist by night into Paradise, enters into the Serpent sleeping Adam and Eve in the morning go forth to their labours, which Eve proposes to divide in several places, each labouring apart. Adam consents not, alleging the danger, lest that enemy, of whom they were forewarned, should attempt her found alone. Eve, loth to be thought not circumspect or firm enough, urges her going apart, the rather desirous to make trial of her strength; Adam at last yields. The Serpent finds her alone: his subtle approach, first gazing, then speaking, with much flattery extolling Eve above all other creatures. Eve, wondering to hear the Serpent speak, asks how he attained to human speech and such understanding, not till now, the Serpent answers, that by tasting of a certain tree in the garden he attained both to speech and reason, till then void of both. Eve requires him to bring her to that tree, and finds it to be the Tree of Knowledge forbidden. The Serpent, now grown bolder, with many wiles and arguments induces her at length to eat; she, pleased with the taste, deliberates a while whether to impart thereof to Adam or not; at last brings him of the fruit; relates what persuaded her to eat thereof. Adam, at first amazed, but perceiving her lost, resolves through vehemence of love to perish with her, and, extenuating the trespass, eats also of the fruit. The effects thereof in them both; they seek to cover their nakedness; then fall to variance and accusation of one another.

# PARADISE LOST.

## BOOK IX.

NO more of talk where God or Angel-guest  
With Man, as with his friend, familiar used  
To sit indulgent, and with him partake  
Rural repast, permitting him the while  
Venial discourse unblamed. I now must change  
Those notes to tragic; foul distrust and breach  
Disloyal on the part of man, revolt  
And disobedience; on the part of Heaven,  
Now alienated, distance and distaste,  
Anger and just rebuke, and judgment given, 10  
That brought into this World a world of woe,  
Sin and her shadow Death, and Misery,  
Death's harbinger. Sad task! yet argument  
Not less but more heroic than the wrath  
Of stern Achilles on his foe pursued  
Thrice fugitive about Troy wall, or rage  
Of Turnus for Lavinia disespoused,  
Or Neptune's ire, or Juno's, that so long  
Perplexed the Greek, and Cytherea's son.  
If answerable style I can obtain 20  
Of my celestial patroness, who deigns  
Her nightly visitation unimplored,

And dictates to me slumbering, or inspires  
Easy my unpremeditated verse,  
Since first this subject for heroic song  
Pleased me, long choosing and beginning late,  
Not sedulous by nature to indite  
Wars, hitherto the only argument  
Heroic deemed, chief mastery to dissect  
With long and tedious havoc fabled knights  
In battles feigned (the better fortitude  
Of patience and heroic martyrdom  
(Unsung), or to describe races and games,  
Or tilting furniture, imblazoned shields,  
Impresses quaint, caparisons and steeds,  
Bases and tinsel trappings, gorgeous knights  
At joust and tournament; then marshalled feast  
Served up in hall with sewers and seneshals:  
The skill of artifice or office mean,  
Not that which justly gives heroic name  
To person or to poem Me, of these  
Nor skilled nor studious, higher argument  
Remains, sufficient of itself to raise  
That name, unless an age too late, or cold  
Climate, or years, damp my intended wing  
Depressed; and much they may, if all be mine,  
Not hers who brings it nightly to my ear.

The sun was sunk, and after him the star  
Of Hesperus, whose office is to bring  
Twilight upon the Earth, short arbiter  
'Twixt day and night, and now from end to end  
Night's hemisphere had veiled the horizon round;  
When Satan, who late fled before the threats  
Of Gabriel out of Eden, now improved  
In meditated fraud and malice, bent

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On Man's destruction, maugre what might hap  
Of heavier on himself, fearless returned.  
By night he fled, and at midnight returned  
From compassing the Earth, cautious of day,  
Since Uriel, regent of the sun, descried 60  
His entrance, and forewarned the Cherubim  
That kept their watch Thence, full of anguish, driven,  
The space of seven continued nights he rode  
With darkness, thrice the equinoctial line  
He circled; four times crossed the car of Night  
From pole to pole, traversing each colure,  
On the eighth returned, and on the coast averse  
From entrance or cherubic watch by stealth  
Found unsuspected way. There was a place  
(Now not, though sin, not time, first wrought the change) 70  
Where Tigris, at the foot of Paradise,  
Into a gulf shot under ground, till part  
Rose up a fountain by the Tree of Life.  
In with the river sunk, and with it rose,  
Satan, involved in rising mist; then sought  
Where to lie hid. Sea he had searched and land  
From Eden over Pontus, and the pool  
Mæotis, up beyond the river Ob,  
Downward as far antarctic, and in length  
West from Orontes to the ocean barred 80  
At Darien, thence to the land where flows  
Ganges and Indus Thus the orb he roamed  
With narrow search, and with inspection deep  
Considered every creature, which of all  
Most opportune might serve his wiles, and found  
The serpent subtlest beast of all the field.  
Him, after long debate, irresolute  
Of thoughts revolved, his final sentence chose

Fit vessel, fittest imp of fraud, in whom  
To enter, and his dark suggestions hide 90  
From sharpest sight, for in the wily snake  
Whatever sleights none would suspicious mark,  
As from his wit and native subtlety  
Proceeding, which, in other beasts observed,  
Doubt might beget of diabolic power  
Active within beyond the sense of brute.

Thus he resolved, but first from inward grief  
His bursting passion into plants thus poured  
“O Earth, how like to Heaven, if not preferred  
More justly, seat worthier of Gods, as built 100  
With second thoughts, reforming what was old!  
For what God, after better, worse would build?  
Terrestrial Heaven, danced round by other Heavens  
That shine, yet bear their bright officious lamps,  
Light above light, for thee alone, as seems,  
In thee concentring all their precious beams  
Of sacred influence! As God in Heaven  
Is centre, yet extends to all, so thou  
Centring receiv’st from all those orbs, in thee,  
Not in themselves, all their known virtue appears 110  
Productive in herb, plant, and nobler birth  
Of creatures animate with gradual life  
Of growth, sense, reason, all summed up in Man.  
With what delight could I have walked thee round,  
If I could joy in aught, sweet interchange  
Of hill and valley, rivers, woods, and plains,  
Now land, now sea, and shores with forest crowned,  
Rocks, dens, and caves! but I in none of these  
Find place or refuge; and the more I see  
Pleasures about me, so much more I feel 120  
Torment within me, as from the hateful siege



Of contraries, all good to me becomes  
 Bane, and in Heaven much worse would be my state.  
 But neither here seek I, no, nor in Heaven  
 To dwell, unless by mastering Heaven's Supreme;  
 Nor hope to be myself less miserable  
 By what I seek, but others to make such  
 As I, though thereby worse to me redound.  
 For only in destroying I find ease  
 To my relentless thoughts, and, him destroyed,      130  
 Or won to what may work his utter loss,  
 For whom all this was made, all this will soon  
 Follow, as to him linked in weal or woe,  
 In woe then, that destruction wide may range!  
 To me shall be the glory sole among  
 The infernal Powers, in one day to have marred  
 What he, Almighty styled, six nights and days  
 Continued making, and who knows how long  
 Before had been contriving? though perhaps  
 Not longer than since I in one night freed      140  
 From servitude inglorious well nigh half  
 The Angelic name, and thinner left the throng  
 Of his adorers    He, to be avenged,  
 And to repair his numbers thus impaired—  
 Whether such virtue spent of old now failed  
 More Angels to create, if they at least  
 Are his created, or to spite us more—  
 Determined to advance into our room  
 A creature formed of earth, and him endow,  
 Exalted from so base original,      150  
 With Heavenly spoils, our spoils    What he decreed  
 He effected; Man he made, and for him built  
 Magnificent this World, and Earth his seat,  
 Him lord pronounced, and, O indignity!

Subjected to his service Angel-wings,  
And flaming ministers to watch and tend  
Their earthy charge Of these the vigilance  
I dread, and, to elude, thus wrapt in mist  
Of midnight vapour glide obscure, and pry  
In every bush and brake, where hap may find 160  
The serpent sleeping, in whose mazy folds  
To hide me, and the dark intent I bring  
O foul descent! that I, who erst contended  
With Gods to sit the highest, am now constrained  
Into a beast, and, mixed with bestial slime,  
This essence to incarnate and imbrute,  
That to the highth of deity aspired!  
But what will not ambition and revenge  
Descend to? Who aspires must down as low  
As high he soared, obnoxious first or last 170  
To basest things Revenge, at first though sweet,  
Bitter ere long back on itself recoils  
Let it, I reckon not, so it light well aimed  
(Since higher I fall short) on him who next  
Provokes my envy, this new favourite  
Of Heaven, this man of clay, son of despite,  
Whom, us the more to spite, his Maker raised  
From dust: spite then with spite is best repaid"  
So saying, through each thicket, dank or dry,  
Like a black mist low-creeping, he held on 180  
His midnight search, where soonest he might find  
The serpent. Him fast sleeping soon he found,  
In labyrinth of many a round self-rolled,  
His head the midst, well stored with subtle wiles:  
Not yet in horrid shade or dismal den,  
Nor nocent yet, but on the grassy herb,  
Fearless, unfeared, he slept. In at his mouth

The Devil entered, and his brutal sense,  
 In heart or head, possessing soon inspired  
 With act intelligential, but his sleep 190  
 Disturbed not, waiting close the approach of morn

Now, whenas sacred light began to dawn  
 In Eden on the humid flowers, that breathed  
 Their morning incense, when all things that breathe  
 From the Earth's great altar send up silent praise  
 To the Creator, and his nostrils fill  
 With grateful smell, forth came the human pair,  
 And joined their vocal worship to the quire  
 Of creatures wanting voice, that done, partake 200  
 The season, prime for sweetest scents and airs,  
 Then commune how that day they best may ply  
 Their growing work, for much their work outgrew  
 The hands' dispatch of two, gardening so wide:  
 And Eve first to her husband thus began:

"Adam, well may we labour still to dress  
 This garden, still to tend plant, herb, and flower,  
 Our pleasant task enjoined, but, till more hands  
 Aid us, the work under our labour grows,  
 Luxurious by restiant: what we by day  
 Lop overgrown, or prune, or prop, or bind, 210  
 One night or two with wanton growth derides,  
 Tending to wild Thou therefore now advise,  
 Or hear what to my mind first thoughts present:  
 Let us divide our labours—thou where choice  
 Leads thee, or where most needs, whether to wind  
 The woodbine round this arbour, or direct  
 The clasping ivy where to climb, while I,  
 In yonder spring of roses intermixed  
 With myrtle, find what to redress till noon.  
 For, while so near each other thus all day 220

Our task we choose, what wonder if so near  
Looks intervene and smiles, or object new  
Casual discourse draw on, which intermits  
Our day's work, brought to little, though begun  
Early, and the hour of supper comes unearned!"

To whom mild answer Adam thus returned:  
"Sole Eve, associate sole, to me beyond  
Compare above all living creatures dear!  
Well hast thou motioned, well thy thoughts employed  
How we might best fulfil the work which here" 230  
God hath assigned us, nor of me shalt pass  
Unpraised, for nothing lovelier can be found  
In woman than to study household good,  
And good works in her husband to promote  
Yet not so strictly hath our Lord imposed  
Labour, as to debar us when we need  
Refreshment, whether food, or talk between,  
Food of the mind, or this sweet intercourse  
Of looks and smiles, for smiles from reason flow,  
To brute denied, and are of love the food— 240  
Love, not the lowest end of human life.  
For not to irksome toil, but to delight,  
He made us, and delight to reason joined.  
These paths and bowers doubt not but our joint hands  
Will keep from wilderness with ease, as wide  
As we need walk, till younger hands ere long  
Assist us. But if much converse perhaps  
Thee satiate, to short absence I could yield;  
For solitude sometimes is best society,  
And short retirement urges sweet return. 250  
But other doubt possesses me, lest harm  
Befall thee severed from me; for thou know'st  
What hath been warned us, what malicious foe,

Envyng our happiness, and of his own  
 Despairing, seeks to work us woe and shame  
 By sly assault, and somewhere nigh at hand  
 Watches, no doubt, with greedy hope to find  
 His wish and best advantage, us asunder,  
 Hopeless to circumvent us joined, where each  
 To other speedy aid might lend at need. 260

Whether his first design be to withdraw  
 Our fealty from God, or to disturb  
 Conjugal love, than which perhaps no bliss  
 Enjoyed by us excites his envy more;  
 Or this, or worse, leave not the faithful side  
 That gave thee being, still shades thee and protects.  
 The wife, where danger or dishonour lurks,  
 Safest and seemliest by her husband stays,  
 Who guards her, or with her the worst endures"

To whom the virgin majesty of Eve, 270  
 As one who loves, and some unkindness meets,  
 With sweet austere composure thus replied:

"Offspring of Heaven and Earth, and all Earth's lord!  
 That such an enemy we have, who seeks  
 Our ruin, both by thee informed I learn,  
 And from the parting Angel overheard,  
 As in a shady nook I stood behind,  
 Just then returned at shut of evening flowers  
 But that thou shouldst my firmness therefore doubt  
 To God or thee, because we have a foe 280  
 May tempt it, I expected not to hear.  
 His violence thou fear'st not, being such  
 As we, not capable of death or pain,  
 Can either not receive, or can repel.  
 His fraud is then thy fear, which plain infers  
 Thy equal fear that my firm faith and love

Can by his fraud be shaken or seduced,  
Thoughts, which how found they harbour in thy breast,  
Adam! misthought of her to thee so dear?"

To whom with healing words Adam replied. 290

"Daughter of God and Man, immortal Eve!  
For such thou art, from sin and blame entire,  
Not diffident of thee do I dissuade  
Thy absence from my sight, but to avoid  
The attempt itself, intended by our foe.

For he who tempts, though in vain, at least asperses  
The tempted with dishonour foul, supposed  
Not incorruptible of faith, not proof

Against temptation. Thou thyself with scorn  
And anger wouldst resent the offered wrong, 300  
Though ineffectual found, misdeem not then,  
If such affront I labour to avert

From thee alone, which on us both at once  
The enemy, though bold, will hardly dare,  
Or daring, first on me the assault shall light.  
Nor thou his malice and false guile contemn—  
Subtle he needs must be, who could seduce  
Angels—nor think superfluous others' aid.

I from the influence of thy looks receive  
Access in every virtue; in thy sight 310

More wise, more watchful, stronger, if need were  
Of outward strength, while shame, thou looking on,  
Shame to be overcome or overreached,  
Would utmost vigour raise, and raised unite.  
Why shouldst not thou like sense within thee feel  
When I am present, and thy trial choose  
With me, best witness of thy virtue tried?"

So spake domestic Adam in his care  
And matrimonial love; but Eve, who thought

Less attributed to her faith sincere,  
Thus her reply with accent sweet renewed : 320

“If this be our condition thus to dwell  
In narrow circuit straitened by a foe,  
Subtle or violent, we not endued  
Single with like defence wherever met,  
How are we happy, still in fear of harm?  
But harm precedes not sin : only our foe  
Tempting affronts us with his foul esteem  
Of our integrity ; his foul esteem  
Sticks no dishonour on our front, but turns 330  
Foul on himself, then wherefore shunned or feared  
By us? who rather double honour gain  
From his surmise proved false, find peace within,  
Favour from Heaven, our witness, from the event.  
And what is faith, love, virtue, unassayed  
Alone, without exterior help sustained?  
Let us not then suspect our happy state  
Left so imperfect by the Maker wise,  
As not secure to single or combined.  
Frail is our happiness, if this be so, 340  
And Eden were no Eden, thus exposed ”

To whom thus Adam fervently replied ·  
“O Woman, best are all things as the will  
Of God ordained them ; his creating hand  
Nothing imperfect or deficient left  
Of all that he created, much less Man,  
Or aught that might his happy state secure,  
Secure from outward force. within himself  
The danger lies, yet lies within his power ;  
Against his will he can receive no harm. 350  
But God left free the will ; for what obeys  
Reason is free, and Reason he made right,

But bid her well be ware, and still erect,  
Lest, by some fair appearing good surprised,  
She dictate false, and misinform the will  
To do what God expressly hath forbid  
Not then mistrust, but tender love, enjoins  
That I should mind thee oft, and mind thou me  
Firm we subsist, yet possible to swerve,  
Since Reason not impossibly may meet  
Some specious object by the foe suborned, 360  
And fall into deception unaware,  
Not keeping strictest watch, as she was warned.  
Seek not temptation then, which to avoid  
Were better, and most likely if from me  
Thou sever not: trial will come unsought  
Wouldst thou approve thy constancy, approve  
First thy obedience, the other who can know,  
Not seeing thee attempted, who attest?  
But if thou think trial unsought may find 370  
Us both securer than thus warned thou seem'st,  
Go, for thy stay, not free, absents thee more,  
Go in thy native innocence, rely  
On what thou hast of virtue, summon all,  
For God towards thee hath done his part, do thine."  
So spake the patriarch of mankind, but Eve  
Persisted, yet submiss, though last, replied.  
"With thy permission then, and thus forewarned,  
Chiefly by what thine own last reasoning words  
Touched only, that our trial, when least sought, 380  
May find us both perhaps far less prepared,  
The willinger I go, nor much expect  
A foe so proud will first the weaker seek,  
So bent, the more shall shame him his repulse"  
Thus saying, from her husband's hand her hand



Soft she withdrew, and like a wood-nymph light,  
 Oread or Dryad, or of Delia's train,  
 Betook her to the groves, but Delia's self  
 In gait surpassed and goddess-like deport,      390  
 Though not as she with bow and quiver armed,  
 But with such gardening tools as art, yet rude,  
 Guiltless of fire, had formed, or Angels brought.  
 To Pales, or Pomona, thus adorned,  
 Likest she seemed—Pomona when she fled  
 Vertumnus—or to Ceres in her prime,  
 Yet virgin of Proserpina from Jove  
 Her long with ardent look his eye pursued  
 Delighted, but desiring more her stay.  
 Oft he to her his charge of quick return  
 Repeated; she to him as oft engaged      400  
 To be returned by noon amid the bower,  
 And all things in best order to invite  
 Noontide repast, or afternoon's repose  
 O much deceived, much failing, hapless Eve,  
 Of thy presumed return! event perverse!  
 Thou never from that hour in Paradise  
 Found'st either sweet repast or sound repose,  
 Such ambush, hid among sweet flowers and shades,  
 Waited with hellish rancour imminent  
 To intercept thy way, or send thee back      410  
 Despoiled of innocence, of faith, of bliss

For now, and since first break of dawn, the Fiend,  
 Mere serpent in appearance, forth was come,  
 And on his quest, where likeliest he might find  
 The only two of mankind, but in them  
 The whole included race, his purposed prey.  
 In bower and field he sought, where any tuft  
 Of grove or garden-plot more pleasant lay,

Their tendance or plantation for delight,  
By fountain or by shady rivulet 420  
He sought them both, but wished his hap might find  
Eve separate, he wished, but not with hope  
Of what so seldom chanced, when to his wish,  
Beyond his hope, Eve separate he spies,  
Veiled in a cloud of fragrance, where she stood,  
Half-spied, so thick the roses bushing round  
About her glowed, oft stooping to support  
Each flower of tender stalk, whose head, though gay  
Carnation, purple, azure, or specked with gold,  
Hung drooping unsustained: them she upstays 430  
Gently with myrtle band, mindless the while  
Herself, though fairest unsupported flower,  
From her best prop so far, and storm so nigh  
Nearer he drew, and many a walk traversed  
Of stateliest covert, cedar, pine, or palm,  
Then voluble and bold, now hid, now seen,  
Among thick-woven arborets, and flowers  
Imbordered on each bank, the hand of Eve:  
Spot more delicious than those gardens feigned  
Or of revived Adonis, or renowned 440  
Alcinous, host of old Laertes' son,  
Or that, not mystic, where the sapient king  
Held dalliance with his fair Egyptian spouse.  
Much he the place admired, the person more.  
As one who, long in populous city pent,  
Where houses thick and sewers annoy the air,  
Forth issuing on a summer's morn to breathe  
Among the pleasant villages and farms  
Adjoined, from each thing met conceives delight—  
The smell of grain, or tedded grass, or kine, 450  
Or dairy, each rural sight, each rural sound;

If chance with nymph-like step fair virgin pass,  
What pleasing seemed, for her now pleases more,  
She most, and in her look sums all delight :  
Such pleasure took the Serpent to behold  
This flowery plat, the sweet recess of Eve  
Thus early, thus alone Her heavenly form  
Angelic, but more soft and feminine,  
Her graceful innocence, her every air  
Of gesture or least action, overawed 460  
His malice; and with rapine sweet bereaved  
His fierceness of the fierce intent it brought :  
That space the Evil One abstracted stood  
From his own evil, and for the time remained  
Stupidly good, of enmity disarmed,  
Of guile, of hate, of envy, of revenge  
But the hot hell that always in him burns,  
Though in mid Heaven, soon ended his delight,  
And tortures him now more, the more he sees  
Of pleasure not for him ordained ; then soon 470  
Fierce hate he recollects, and all his thoughts  
Of mischief, gratulating, thus excites :

“Thoughts, whither have ye led me ? with what sweet  
Compulsion thus transported to forget  
What hither brought us ? hate, not love, nor hope  
Of Paradise for Hell, hope here to taste  
Of pleasure, but all pleasure to destroy,  
Save what is in destroying ; other joy  
To me is lost. Then let me not let pass  
Occasion which now smiles : behold alone 480  
The woman, opportune to all attempts,  
Her husband, for I view far round, not nigh,  
Whose higher intellectual more I shun,  
And strength, of courage haughty, and of limb

Heroic built, though of terrestrial mould,  
 Foe not formidable, exempt from wound,  
 I not, so much hath Hell debased, and pain  
 Enfeebled me, to what I was in Heaven.  
 She fair, divinely fair, fit love for Gods,  
 Not terrible, though terror be in love  
 And beauty, not approached by stronger hate,  
 Hate stronger under show of love well feigned—  
 The way which to her ruin now I tend ”

490

So spake the Enemy of mankind, enclosed  
 In serpent, inmate bad, and toward Eve  
 Addressed his way—not with indented wave,  
 Prone on the ground, as since, but on his rear,  
 Circular base of rising folds, that towered  
 Fold above fold, a surging maze; his head  
 Crested aloft, and carbuncle his eyes,  
 With burnished neck of verdant gold, erect  
 Amidst his circling spires, that on the grass  
 Floated redundant Pleasing was his shape  
 And lovely, never since of serpent kind  
 Lovelier, not those that in Illyria changed  
 Hermione and Cadmus, or the god  
 In Epidaurus; nor to which transformed  
 Ammonian Jove, or Capitoline, was seen,  
 He with Olympias, this with her who bore  
 Scipio, the highth of Rome. With tract oblique  
 At first, as one who sought access but feared  
 To interrupt, sidelong he works his way.  
 As when a ship by skilful steersman wrought  
 Nigh river's mouth or foreland, where the wind  
 Veers oft, as oft so steers, and shifts her sail:  
 So varied he, and of his tortuous train  
 Curled many a wanton wreath in sight of Eve,

500

510

To lure her eye; she, busied, heard the sound  
 Of rustling leaves, but minded not, as used  
 To such disport before her through the field, 520  
 From every beast, more duteous at her call,  
 Than at Circean call the herd disguised.  
 He, bolder now, uncalled before her stood,  
 But as in gaze admiring Oft he bowed  
 His turret crest, and sleek enamelled neck,  
 Fawning, and licked the ground whereon she trod  
 His gentle dumb expression turned at length  
 The eye of Eve to mark his play; he, glad  
 Of her attention gained, with serpent-tongue  
 Organic, or impulse of vocal air, 530  
 His fraudulent temptation thus began:

“Wonder not, sovran mistress, if perhaps  
 Thou canst who art sole wonder; much less arm  
 Thy looks, the heaven of mildness, with disdain,  
 Displeased that I approach thee thus, and gaze  
 Insatiate, I thus single, nor have feared  
 Thy awful brow, more awful thus retired.  
 Fairest resemblance of thy Maker fair,  
 Thee all things living gaze on, all things thine  
 By gift, and thy celestial beauty adore, 540  
 With ravishment beheld—there best beheld  
 Where universally admired; but here  
 In this enclosure wild, these beasts among,  
 Beholders rude, and shallow to discern  
 Half what in thee is fair, one man except,  
 Who sees thee? (and what is one?) who shouldst be seen  
 A Goddess among Gods, adored and served  
 By Angels numberless, thy daily train.”

So glozed the Tempter, and his proem tuned,  
 Into the heart of Eve his words made way, 550

Though at the voice much marvelling, at length,  
Not unamazed, she thus in answer spake:

“What may this mean? Language of Man pronounced  
By tongue of brute, and human sense expressed!  
The first at least of these I thought denied  
To beasts, whom God on their creation-day  
Created mute to all articulate sound;  
The latter I demur, for in their looks  
Much reason, and in their actions, oft appears.  
Thee, Serpent, subtlest beast of all the field        560  
I knew, but not with human voice endued,  
Redouble then this miracle, and say,  
How cam'st thou speakable of mute, and how  
To me so friendly grown above the rest  
Of brutal kind, that daily are in sight.  
Say, for such wonder claims attention due.”

To whom the guileful Tempter thus replied:  
“Empress of this fair World, resplendent Eve!  
Easy to me it is to tell thee all  
What thou command'st, and right thou shouldst be  
obey'd        570

I was at first as other beasts that graze  
The trodden herb, of abject thoughts and low,  
As was my food, nor aught but food discerned  
Or sex, and apprehended nothing high:  
Till on a day, roving the field, I chanced  
A goodly tree far distant to behold,  
Loaden with fruit of fairest colours mixed,  
Ruddy and gold. I nearer drew to gaze;  
When from the boughs a savoury odour blown,  
Grateful to appetite, more pleased my sense        580  
Than smell of sweetest fennel, or the teats  
Of ewe or goat dropping with milk at even,

Unsucked of lamb or kid, that tend their play.  
 To satisfy the sharp desire I had  
 Of tasting those fair apples, I resolved  
 Not to defer; hunger and thirst at once,  
 Powerful persuaders, quickened at the scent  
 Of that alluring fruit, urged me so keen  
 About the mossy trunk I wound me soon;  
 For, high from ground, the branches would require 590  
 Thy utmost reach or Adam's: round the tree  
 All other beasts that saw, with like desire  
 Longing and envying stood, but could not reach.  
 Amid the tree now got, where plenty hung  
 Tempting so nigh, to pluck and eat my fill  
 I spared not; for such pleasure till that hour  
 At feed or fountain never had I found.  
 Sated at length, ere long I might perceive  
 Strange alteration in me, to degree  
 Of reason in my inward powers, and speech 600  
 Wanted not long, though to this shape retained.  
 Thenceforth to speculations high or deep  
 I turned my thoughts, and with capacious mind  
 Considered all things visible in Heaven,  
 Or Earth, or middle, all things fair and good:  
 But all that fair and good in thy divine  
 Semblance, and in thy beauty's heavenly ray,  
 United I beheld, no fair to thine  
 Equivalent or second, which compelled  
 Me thus, though importune perhaps, to come 610  
 And gaze, and worship thee of right declared  
 Sovran of creatures, universal Dame!"

So talked the spirted sly Snake, and Eve,  
 Yet more amazed, unwary thus replied:

"Serpent, thy overpraising leaves in doubt

The virtue of that fruit, in thee first proved  
But say, where grows the tree? from hence how far?  
For many are the trees of God that grow  
In Paradise, and various, yet unknown  
To us, in such abundance lies our choice, 620  
As leaves a greater store of fruit untouched,  
Still hanging incorruptible, till men  
Grow up to their provision, and more hands  
Help to disburden Nature of her birth."

To whom the wily Adder, blithe and glad.  
"Empress, the way is ready, and not long,  
Beyond a row of myrtles, on a flat,  
Fast by a fountain, one small thicket past  
Of blowing myrrh and balm. if thou accept  
My conduct, I can bring thee thither soon." 630

"Lead then," said Eve. He leading swiftly rolled  
In tangles, and made intricate seem straight,  
To mischief swift. Hope elevates, and joy  
Brightens his crest. As when a wandering fire,  
Compact of unctuous vapour, which the night  
Condenses, and the cold environs round,  
Kindled through agitation to a flame  
(Which oft, they say, some evil spirit attends),  
Hovering and blazing with delusive light,  
Misleads the amazed night-wanderer from his way 640  
To bogs and mires, and oft through pond or pool,  
There swallowed up and lost, from succour far:  
So glistered the dire Snake, and into fraud  
Led Eve, our credulous mother, to the Tree  
Of prohibition, root of all our woe;  
Which when she saw, thus to her guide she spake:

"Serpent, we might have spared our coming hither,  
Fruitless to me, though fruit be here to excess,



The credit of whose virtue rest with thee;  
Wondrous indeed, if cause of such effects! 650  
But of this tree we may not taste nor touch;  
God so commanded, and left that command  
Sole daughter of his voice: the rest, we live  
Law to ourselves; our reason is our law”

To whom the Tempter guilefully replied:  
“Indeed? Hath God then said that of the fruit  
Of all these garden-trees ye shall not eat,  
Yet lords declared of all in Earth or air?”

To whom thus Eve, yet sinless: “Of the fruit  
Of each tree in the garden we may eat; 660  
But of the fruit of this fair tree amidst  
The garden, God hath said, ‘Ye shall not eat  
Thereof, nor shall ye touch it, lest ye die’”

She scarce had said, though brief, when now more bold  
The Tempter, but with show of zeal and love  
To Man, and indignation at his wrong,  
New part puts on, and, as to passion moved,  
Fluctuates disturbed, yet comely, and in act  
Raised, as of some great matter to begin.

As when of old some orator renowned 670  
In Athens or free Rome, where eloquence  
Flourished, since mute, to some great cause addressed,  
Stood in himself collected, while each part,  
Motion, each act, won audience ere the tongue,  
Sometimes in highth began, as no delay  
Of preface brooking through his zeal of right.  
So standing, moving, or to highth upgrown,  
The Tempter, all impassioned, thus began:

“O sacred, wise, and wisdom-giving Plant,  
Mother of science! now I feel thy power 680  
Within me clear, not only to discern

Things in their causes, but to trace the ways  
Of highest agents, deemed however wise.  
Queen of this Universe! do not believe  
Those rigid threats of death. Ye shall not die:  
How should ye? by the fruit? it gives you life  
To knowledge; by the threatener? look on me,  
Me who have touched and tasted, yet both live,  
And life more perfect have attained than Fate  
Meant me, by venturing higher than my lot. 690  
Shall that be shut to Man which to the beast  
Is open? or will God incense his ire  
For such a petty trespass, and not praise  
Rather your dauntless virtue, whom the pain  
Of death denounced, whatever thing death be,  
Deterred not from achieving what might lead  
To happier life, knowledge of good and evil?  
Of good, how just! of evil—if what is evil  
Be real, why not known, since easier shunned?  
God therefore cannot hurt ye, and be just; 700  
Not just, not God, not feared then, nor obeyed:  
Your fear itself of death removes the fear.  
Why then was this forbid? Why but to awe,  
Why but to keep ye low and ignorant,  
His worshippers? He knows that in the day  
Ye eat thereof, your eyes that seem so clear,  
Yet are but dim, shall perfectly be then  
Opened and cleared, and ye shall be as Gods,  
Knowing both good and evil, as they know.  
That ye should be as Gods, since I as Man, 710  
Internal Man, is but proportion meet  
I, of brute, human, ye, of human, Gods.  
So ye shall die perhaps, by putting off  
Human, to put on Gods, death to be wished,

Though threatened, which no worse than this can bring!  
And what are Gods, that Man may not become  
As they, participating godlike food?

The Gods are first, and that advantage use  
On our belief, that all from them proceeds.

I question it, for this fair Earth I see, 720

Warmed by the sun, producing every kind,

Them nothing. if they all things, who enclosed

Knowledge of good and evil in this tree,

That whoso eats thereof forthwith attains

Wisdom without their leave? and wherein lies

The offence, that Man should thus attain to know?

What can your knowledge hurt him, or this tree

Impart against his will, if all be his?

Or is it envy? and can envy dwell

In Heavenly breasts? These, these and many more 730

Causes import your need of this fair fruit.

Goddess humane, reach then, and freely taste!"

He ended, and his words, replete with guile,

Into her heart too easy entrance won.

Fixed on the fruit she gazed, which to behold

Might tempt alone, and in her ears the sound

Yet rung of his persuasive words, impregn'd

With reason, to her seeming, and with truth.

Meanwhile the hour of noon drew on, and wak'd

An eager appetite, rais'd by the smell 740

So savoury of that fruit, which with desire,

Inclinable now grown to touch or taste,

Solicited her longing eye, yet first,

Pausing a while, thus to herself she mused:

"Great are thy virtues, doubtless, best of fruits,  
Though kept from Man, and worthy to be admur'd,  
Whose taste, too long forborne, at first assay

Gave elocution to the mute, and taught  
The tongue not made for speech to speak thy praise.  
Thy praise he also who forbids thy use 750  
Conceals not from us, naming ~~thee~~ the Tree  
Of Knowledge, knowledge both of good and evil;  
Forbids us then to taste; but his forbidding  
Commends thee more, while it infers the good  
By thee communicated, and our want;  
For good unknown sure is not had, or had,  
And yet unknown, is as not had at all  
In plain then, what forbids he but to know?  
Forbids us good, forbids us to be wise!  
Such prohibitions bind not But if death 760  
Bind us with after-bands, what profits then  
Our inward freedom? In the day we eat  
Of this fair fruit, our doom is, we shall die!  
How dies the Serpent? He hath eaten and lives,  
And knows, and speaks, and reasons, and discerns,  
Irrational till then. For us alone  
Was death invented? or to us denied  
This intellectual food, for beasts reserved?  
For beasts it seems; yet that one beast which first  
Hath tasted envies not, but brings with joy 770  
The good befallen him, author unsuspect,  
Friendly to Man, far from deceit or guile  
What fear I then? rather, what know to fear  
Under this ignorance of good and evil,  
Of God or death, of law or penalty?  
Here grows the cure of all, this fruit divine,  
Fair to the eye, inviting to the taste,  
Of virtue to make wise: what hinders then  
To reach, and feed at once both body and mind?"  
So saying, her rash hand in evil hour 780

Forth reaching to the fruit, she plucked, she eat.  
 Earth felt the wound, and Nature from her seat,  
 Sighing through all her works, gave signs of woe  
 That all was lost Back to the thicket slunk  
 The guilty Serpent, and well might, for Eve,  
 Intent now only on her taste, naught else  
 Regarded, such delight till then, as seemed,  
 In fruit she never tasted, whether true,  
 Or fancied so through expectation high  
 Of knowledge; nor was Godhead from her thought. 790  
 Greedily she ingorged without restraint,  
 And knew not eating death. Sate at length,  
 And hightened as with wine, jocund and boon,  
 Thus to herself she pleasingly began:

“O sovran, virtuous, precious of all trees  
 In Paradise! of operation blest  
 To sapience, hitherto obscured, infamed,  
 And thy fair fruit let hang, as to no end  
 Created! but henceforth my early care,  
 Not without song, each morning, and due praise, 800  
 Shall tend thee, and the fertile burden ease  
 Of thy full branches, offered free to all,  
 Till, dieted by thee, I grow mature  
 In knowledge, as the Gods who all things know;  
 Though others envy what they cannot give—  
 For, had the gift been theirs, it had not here  
 Thus grown! Experience, next to thee I owe,  
 Best guide: not following thee, I had remained  
 In ignorance: thou open'st Wisdom's way,  
 And giv'st access, though secret she retire. 810  
 And I perhaps am secret; Heaven is high,  
 High, and remote to see from thence distinct  
 Each thing on Earth, and other care perhaps

May have diverted from continual watch  
 Our great Forbidder, safe with all his spies  
 About him. But to Adam in what sort  
 Shall I appear? Shall I to him make known  
 As yet my change, and give him to partake  
 Full happiness with me, or rather not,  
 But keep the odds of knowledge in my power 820  
 Without copartner? so to add what wants  
 In female sex, the more to draw his love,  
 And render me more equal, and perhaps,  
 A thing not undesirable, sometime  
 Superior; for, inferior, who is free?  
 This may be well: but what if God have seen,  
 And death ensue? then I shall be no more,  
 And Adam, wedded to another Eve,  
 Shall live with her enjoying, I extinct!  
 A death to think! Confirmed then I resolve, 830  
 Adam shall share with me in bliss or woe.  
 So dear I love him, that with him all deaths  
 I could endure, without him live no life"

So saying, from the tree her step she turned,  
 But first low reverence done, as to the Power  
 That dwelt within, whose presence had infused  
 Into the plant scintial sap, derived  
 From nectar, drink of Gods. Adam the while,  
 Waiting desirous her return, had wove  
 Of choicest flowers a garland, to adorn 840  
 Her tresses, and her rural labours crown,  
 As reapers oft are wont their harvest queen.  
 Great joy he promised to his thoughts, and new  
 Solace in her return, so long delayed;  
 Yet oft his heart, divine of something ill,  
 Misgave him; he the faltering measure felt,

And forth to meet her went, the way she took  
That morn when first they parted. By the Tree  
Of Knowledge he must pass, there he her met,  
Scarce from the tree returning, in her hand 850  
A bough of fairest fruit, that downy smiled,  
New gathered, and ambrosial smell diffused.  
To him she hasted, in her face excuse  
Came prologue, and apology to prompt,  
Which, with bland words at will, she thus addressed :

“Hast thou not wondered, Adam, at my stay?  
Thee I have missed, and thought it long, deprived  
Thy presence—agony of love till now  
Not felt, nor shall be twice, for never more  
Mean I to try, what rash untried I sought, 860  
The pain of absence from thy sight But strange  
Hath been the cause, and wonderful to hear.  
This tree is not, as we are told, a tree  
Of danger tasted, nor to evil unknown  
Opening the way, but of divine effect  
To open eyes, and make them Gods who taste;  
And hath been tasted such The Serpent wise,  
Or not restrained as we, or not obeying,  
Hath eaten of the fruit, and is become,  
Not dead, as we are threatened, but thenceforth 870  
Endued with human voice and human sense,  
Reasoning to admiration, and with me  
Persuasively hath so prevailed, that I  
Have also tasted, and have also found  
The effects to correspond—opener mine eyes,  
Dim erst, dilated spirits, ampler heart,  
And growing up to Godhead; which for thee  
Chiefly I sought, without thee can despise  
For bliss, as thou hast part, to me is bliss;

Tedious, unshared with thee, and odious soon. 880  
Thou therefore also taste, that equal lot  
May join us, equal joy, as equal love,  
Lest, thou not tasting, different degree  
Disjoin us, and I then too late renounce  
Deity for thee, when fate will not permit."

Thus Eve with countenance blithe her story told,  
But in her cheek distemper flushing glowed  
On the other side, Adam, soon as he heard  
The fatal trespass done by Eve, amazed,  
Astonied stood and blank, while horror chill 890  
Ran through his veins, and all his joints relaxed;  
From his slack hand the garland wreathed for Eve  
Down dropt, and all the faded roses shed.  
Speechless he stood and pale, till thus at length  
First to himself he inward silence broke.

"O fairest of creation, last and best  
Of all God's works, creature in whom excelled  
Whatever can to sight or thought be formed,  
Holy, divine, good, amiable, or sweet!  
How art thou lost! how on a sudden lost, 900  
Defaced, deflowered, and now to death devote!  
Rather, how hast thou yielded to transgress  
The strict forbiddance, how to violate  
The sacred fruit forbidden? Some cursed fraud  
Of enemy hath beguiled thee, yet unknown,  
And me with thee hath ruined; for with thee  
Certain my resolution is to die:  
How can I live without thee? how forgo  
Thy sweet converse and love so dearly joined,  
To live again in these wild woods forlorn? 910  
Should God create another Eve, and I  
Another rib afford, yet loss of thee



Would never from my heart, no, no! I feel  
 'The link of nature draw me: flesh of flesh,  
 Bone of my bone thou art, and from thy state  
 Mine never shall be parted, bliss or woe"

So having said, as one from sad dismay  
 Recomforted, and, after thoughts disturbed,  
 Submitting to what seemed remediless,  
 Thus in calm mood his words to Eve he turned. 920

"Bold deed thou hast presumed, adventurous Eve,  
 And peril great provoked, who thus hast dared,  
 Had it been only coveting to eye  
 That sacred fruit, sacred to abstinence;  
 Much more to taste it, under ban to touch.  
 But past who can recall, or done undo?  
 Not God Omnipotent, nor Fate! Yet so  
 Perhaps thou shalt not die; perhaps the fact  
 Is not so heinous now—foretasted fruit,  
 Profaned first by the Serpent, by him first 930  
 Made common and unhallowed ere our taste,  
 Nor yet on him found deadly, he yet lives,  
 Lives, as thou saidst, and gains to live, as Man,  
 Higher degree of life: inducement strong  
 To us, as likely, tasting, to attain  
 Proportional ascent; which cannot be  
 But to be Gods, or Angels, demi-gods.  
 Nor can I think that God, Creator wise,  
 Though threatening, will in earnest so destroy  
 Us his prime creatures, dignified so high, 940  
 Set over all his works, which in our fall,  
 For us created, needs with us must fail,  
 Dependent made; so God shall uncreate,  
 Be frustrate, do, undo, and labour lose,  
 Not well conceived of God, who, though his power

Creation could repeat, yet would be loth  
Us to abolish, lest the Adversary  
Triumph and say: 'Fickle their state whom God  
Most favours, who can please him long? Me first  
He ruined, now mankind, whom will he next?' 950  
Matter of scorn not to be given the Foe  
However, I with thee have fixed my lot,  
Certain to undergo like doom: if death  
Consort with thee, death is to me as life,  
So forcible within my heart I feel  
The bond of nature draw me to my own,  
My own in thee, for what thou art is mine.  
Our state cannot be severed, we are one,  
One flesh, to lose thee were to lose myself."

So Adam, and thus Eve to him replied: 960  
"O glorious trial of exceeding love,  
Illustrious evidence, example high!  
Engaging me to emulate; but, short  
Of thy perfection, how shall I attain,  
Adam? from whose dear side I boast me sprung,  
And gladly of our union hear thee speak,  
One heart, one soul in both; whereof good proof  
This day affords, declaring thee resolved,  
Rather than death, or aught than death more dread,  
Shall separate us, linked in love so dear, 970  
To undergo with me one guilt, one crime,  
If any be, of tasting this fair fruit;  
Whose virtue (for of good still good proceeds,  
Direct, or by occasion) hath presented  
This happy trial of thy love, which else  
So eminently never had been known.  
Were it I thought death menaced would ensue  
This my attempt, I would sustain alone

The worst, and not persuade thee, rather die  
 Deserted, than oblige thee with a fact 980  
 Pernicious to thy peace, chiefly assured  
 Remarkably so late of thy so true,  
 So faithful love unequalled, but I feel  
 Far otherwise the event—not death, but life  
 Augmented, opened eyes, new hopes, new joys,  
 Taste so divine, that what of sweet before  
 Hath touched my sense flat seems to this and harsh.  
 On my experience, Adam, freely taste,  
 And fear of death deliver to the winds.”

So saying, she embraced him, and for joy 990  
 Tenderly wept, much won that he his love  
 Had so ennobled, as of choice to incur  
 Divine displeasure for her sake, or death  
 In recompense (for such compliance bad  
 Such recompense best merits), from the bough  
 She gave him of that fair enticing fruit  
 With liberal hand, he scrupled not to eat,  
 Against his better knowledge, not deceived,  
 But fondly overcome with female charm.  
 Earth trembled from her entrails, as again 1000  
 In pangs, and Nature gave a second groan;  
 Sky loured, and, muttering thunder, some sad drops  
 Wept at completing of the mortal sin  
 Original; while Adam took no thought,  
 Eating his fill, nor Eve to iterate  
 Her former trespass feared, the more to soothe  
 Him with her loved society, that now,  
 As with new wine intoxicated both,  
 They swam in mirth, and fancy that they feel  
 Divinity within them breeding wings 1010  
 Wherewith to scorn the Earth. But that false fruit

Far other operation first displayed,  
Carnal desire inflaming: he on Eve  
Began to cast lascivious eyes, she him  
As wantonly repaid, in lust they burn,  
Till Adam thus 'gan Eve to dalliance move:

“Eve, now I see thou art exact of taste,  
And elegant, of sapience no small part,  
Since to each meaning savour we apply,  
And palate call judicious. I the praise 1020  
Yield thee, so well this day thou hast purveyed.  
Much pleasure we have lost, while we abstained  
From this delightful fruit, nor known till now  
True relish, tasting, if such pleasure be  
In things to us forbidden, it might be wished  
For this one tree had been forbidden ten  
But come, so well refreshed, now let us play,  
As meet is, after such delicious fare,  
For never did thy beauty, since the day  
I saw thee first and wedded thee, adorned 1030  
With all perfections, so inflame my sense  
With ardour to enjoy thee, fairer now  
Than ever—bounty of this virtuous tree!”

So said he, and forbore not glance or toy  
Of amorous intent, well understood  
Of Eve, whose eye darted contagious fire.  
Her hand he seized, and to a shady bank,  
Thick overhead with verdant roof embowered,  
He led her, nothing loth; flowers were the couch,  
Pansies, and violets, and asphodel, 1040  
And hyacinth—Earth's freshest, softest lap.  
There they their fill of love and love's disport  
Took largely, of their mutual guilt the seal,  
The solace of their sin, till dewy sleep

Oppressed them, wearied with their amorous play  
 Soon as the force of that fallacious fruit,  
 That with exhilarating vapour bland  
 About their spirits had played, and inmost powers  
 Made err, was now exhaled, and grosser sleep,  
 Bred of unkindly fumes, with conscious dreams 1050  
 Encumbered, now had left them, up they rose  
 As from unrest, and, each the other viewing,  
 Soon found their eyes how opened, and their minds  
 How darkened. Innocence, that as a veil  
 Had shadowed them from knowing ill, was gone;  
 Just confidence, and native righteousness,  
 And honour, from about them, naked left  
 To guilty Shame. he covered, but his robe  
 Uncovered more So rose the Danite strong,  
 Herculean Samson, from the harlot-lap 1060  
 Of Philistean Dablah, and wak'd  
 Shorn of his strength; they destitute and bare  
 Of all their virtue. Silent, and in face  
 Confounded, long they sat, as stricken mute;  
 Till Adam, though not less than Eve abashed,  
 At length gave utterance to these words constrained.

“O Eve, in evil hour thou didst give ear  
 To that false worm, of whomsoever taught  
 To counterfeit Man's voice, true in our fall,  
 False in our promised rising; since our eyes 1070  
 Opened we find indeed, and find we know  
 Both good and evil, good lost and evil got:  
 Bad fruit of knowledge, if this be to know,  
 Which leaves us naked thus, of honour void,  
 Of innocence, of faith, of purity,  
 Our wonted ornaments now soiled and stained,  
 And in our faces evident the signs

Of foul concupiscence, whence evil store,  
Even shame, the last of evils, of the first  
Be sure then. How shall I behold the face 1080  
Henceforth of God or Angel, erst with joy  
And rapture so oft beheld? those Heavenly shapes  
Will dazzle now this earthly with their blaze  
Insufferably bright Oh, might I here  
In solitude live savage, in some glade  
Obscured, where highest woods, impenetrable  
To star or sunlight, spread their umbrage broad,  
And brown as evening! Cover me, ye pines!  
Ye cedars, with innumerable boughs  
Hide me, where I may never see them more! 1090  
But let us now, as in bad plight, devise  
What best may for the present serve to hide  
The parts of each from other that seem most  
To shame obnoxious, and unseemliest seen,  
Some tree, whose broad smooth leaves together sewed,  
And girded on our loins, may cover round  
Those middle parts, that this new comer, Shame,  
There sit not, and reproach us as unclean."

So counselled he, and both together went  
Into the thickest wood; there soon they chose 1100  
The fig-tree—not that kind for fruit renowned,  
But such as at this day, to Indians known,  
In Malabar or Decan spreads her arms  
Branching so broad and long that in the ground  
The bended twigs take root, and daughters grow  
About the mother tree, a pillared shade  
High overarched, and echoing walks between:  
There oft the Indian herdsman, shunning heat,  
Shelters in cool, and tends his pasturing herds  
At loop-holes cut through thickest shade. Those leaves 1110

They gathered, broad as Amazonian targe,  
 And with what skill they had together sewed,  
 To gird their waist; vain covering, if to hide  
 Their guilt and dreaded shame! Oh how unlike  
 To that first naked glory! Such of late  
 Columbus found the American, so girt  
 With feathered cincture, naked else and wild  
 Among the trees on isles and woody shores  
 Thus fenced, and, as they thought, their shame in part  
 Covered, but not at rest or ease of mind, 1120  
 They sat them down to weep, nor only tears  
 Rained at their eyes, but high winds worse within  
 Began to rise, high passions, anger, hate,  
 Mistrust, suspicion, discord, and shook sore  
 Their inward state of mind, calm region once  
 And full of peace, now tost and turbulent.  
 For Understanding ruled not, and the Will  
 Heard not her lore, both in subjection now  
 To sensual Appetite, who, from beneath  
 Usurping over sovran Reason, claimed 1130  
 Superior sway. From thus distempered breast  
 Adam, estranged in look and altered style,  
 Speech intermitted thus to Eve renewed.

"Would thou hadst hearkened to my words, and stayed  
 With me, as I besought thee, when that strange  
 Desire of wandering, this unhappy morn,  
 I know not whence possessed thee! we had then  
 Remained still happy, not, as now, despoiled  
 Of all our good, shamed, naked, miserable!  
 Let none henceforth seek needless cause to approve 1140  
 The faith they owe, when earnestly they seek  
 Such proof, conclude, they then begin to fail."

To whom, soon moved with touch of blame, thus Eve:

“What words have passed thy lips, Adam severe!  
Imput’st thou that to my default, or will  
Of wandering, as thou call’st it, which who knows  
But might as ill have happened, thou being by,  
Or to thyself perhaps? Hadst thou been there,  
Or here the attempt, thou couldst not have discerned  
Fraud in the Serpent, speaking as he spake, 1150  
No ground of enmity between us known,  
Why he should mean me ill, or seek to harm.  
Was I to have never parted from thy side?  
As good have grown there still, a lifeless rib  
Being as I am, why didst not thou, the head,  
Command me absolutely not to go,  
Going into such danger, as thou saidst?  
Too facile then, thou didst not much gainsay,  
Nay, didst permit, approve, and fair dismiss.  
Hadst thou been firm and fixed in thy dissent, 1160  
Neither had I transgressed, nor thou with me”

To whom, then first incensed, Adam replied.  
“Is this the love, is this the recompense  
Of mine to thee, ingrateful Eve, expressed  
Immutable when thou wert lost, not I,  
Who might have lived, and joyed immortal bliss,  
Yet willingly chose rather death with thee?  
And am I now upbraided as the cause  
Of thy transgressing? not enough severe,  
It seems, in thy restraint! What could I more? 1170  
I warned thee, I admonished thee, foretold  
The danger, and the lurking enemy  
That lay in wait; beyond this had been force,  
And force upon free will hath here no place.  
But confidence then bore thee on, secure  
Either to meet no danger, or to find



Matter of glorious trial; and perhaps  
I also erred in overmuch admiring  
What seemed in thee so perfect, that I thought  
No evil durst attempt thee, but I rue 1180  
That error now, which is become my crime,  
And thou the accuser. Thus it shall befall  
Him who, to worth in women overtrusting,  
Lest her will rule. restraint she will not brook;  
And, left to herself, if evil thence ensue,  
She first his weak indulgence will accuse.”  
Thus they in mutual accusation spent  
The fruitless hours, but neither self-condemning;  
And of their vain contest appeared no end.



PARADISE LOST.

BOOK X

## THE ARGUMENT.

Man's transgression known, the guardian Angels forsake Paradise, and return up to Heaven to approve their vigilance, and are approved; God declaring that the entrance of Satan could not be by them prevented. He sends his Son to judge the transgressors, who descends, and gives sentence accordingly, then in pity clothes them both, and reascends. Sin and Death, sitting till then at the gates of Hell, by wondrous sympathy feeling the success of Satan in this new World, and the sin by Man there committed, resolve to sit no longer confined in Hell, but to follow Satan, their sire, up to the place of Man. To make the way easier from Hell to this World to and fro, they pave a broad highway or bridge over Chaos, according to the track that Satan first made, then, preparing for Earth, they meet him, proud of his success, returning to Hell; their mutual gratulation. Satan arrives at Pandemonium, in full assembly relates, with boasting, his success against Man; instead of applause is entertained with a general hiss by all his audience, transformed, with himself also, suddenly into serpents, according to his doom given in Paradise, then, deluded with a show of the Forbidden Tree springing up before them, they, greedily reaching to take of the fruit, chew dust and bitter ashes. The proceedings of Sin and Death. God foretells the final victory of his Son over them, and the renewing of all things; but for the present commands his Angels to make several alterations in the heavens and elements. Adam, more and more perceiving his fallen condition, heavily bewails, rejects the condolment of Eve; she persists, and at length appeases him: then, to evade the curse likely to fall on their offspring, proposes to Adam violent ways, which he approves not, but, conceiving better hope, puts her in mind of the late promise made them, that her seed should be revenged on the Serpent, and exhorts her, with him, to seek peace of the offended Deity by repentance and supplication.

# PARADISE LOST.

## BOOK X.

MEANWHILE the heinous and despicable act  
Of Satan done in Paradise, and how  
He, in the Serpent, had perverted Eve,  
Her husband she, to taste the fatal fruit,  
Was known in Heaven, for what can scape the eye  
Of God all-seeing, or deceive his heart  
Omniscient? who, in all things wise and just,  
Hindered not Satan to attempt the mind  
Of Man, with strength entire and free will armed,  
Complete to have discovered and repulsed 10  
Whatever wiles of foe or seeming friend.  
For still they knew, and ought to have still remembered,  
The high injunction not to taste that fruit,  
Whoever tempted, which they not obeying  
Incurred (what could they less?) the penalty,  
And, manifold in sin, deserved to fall.  
Up into Heaven from Paradise in haste  
The Angelic guards ascended, mute and sad  
For Man, for of his state by this they knew,  
Much wondering how the subtle Fiend had stolen 20  
Entrance unseen. Soon as the unwelcome news  
From Earth arrived at Heaven-gate, displeased

All were who heard, dim sadness did not spare  
That time celestial visages, yet, mixed  
With pity, violated not their bliss  
About the new-arrived, in multitudes,  
The ethereal people ran, to hear and know  
How all befell. They towards the throne supreme  
Accountable made haste to make appear  
With righteous plea their utmost vigilance, 30  
And easily approved, when the Most High  
Eternal Father, from his secret cloud  
Amidst, in thunder uttered thus his voice:

“Assembled Angels, and ye Powers returned  
From unsuccessful charge, be not dismayed,  
Nor troubled at these tidings from the Earth,  
Which your sincerest care could not prevent,  
Foretold so lately what would come to pass,  
When first this Tempter crossed the gulf from Hell  
I told ye then he should prevail and speed 40  
On his bad errand, Man should be seduced  
And flattered out of all, believing lies  
Against his Maker, no decree of mine  
Concurring to necessitate his fall,  
Or touch with lightest moment of impulse  
His free will, to her own inclining left  
In even scale. But fallen he is, and now  
What rests, but that the mortal sentence pass  
On his transgression, death denounced that day?  
Which he presumes already vain and void, 50  
Because not yet inflicted, as he feared,  
By some immediate stroke; but soon shall find  
Forbearance no acquittance ere day end:  
Justice shall not return, as bounty, scorned.  
But whom send I to judge them? whom but thee,

Vicegerent Son? to thee I have transferred  
All judgment, whether in Heaven, or Earth, or Hell.  
Easy it may be seen that I intend  
Mercy colleague with justice, sending thee,  
Man's friend, his Mediator, his designed 60  
Both ransom and Redeemer voluntary,  
And destined Man himself to judge Man fallen."

So spake the Father, and, unfolding bright  
Toward the right hand his glory, on the Son  
Blazed forth unclouded deity; he full  
Resplendent all his Father manifest  
Expressed, and thus divinely answered mild.

"Father Eternal, thine is to decree,  
Mine both in Heaven and Earth to do thy will  
Supreme, that thou in me, thy Son beloved, 70  
May'st ever rest well pleased. I go to judge  
On Earth these thy transgressors; but thou know'st,  
Whoever judged, the worst on me must light,  
When time shall be, for so I undertook  
Before thee, and, not repenting, this obtain  
Of right, that I may mitigate their doom  
On me derived, yet I shall temper so  
Justice with mercy, as may illustrate most  
Them fully satisfied, and thee appease.  
Attendance none shall need, nor train, where none 80  
Are to behold the judgment but the judged,  
Those two, the third best absent is condemned,  
Convict by flight, and rebel to all law  
Conviction to the Serpent none belongs "

Thus saying, from his radiant seat he rose  
Of high collateral glory, Him Thrones and Powers,  
Princedoms, and Dominations ministrant  
Accompanied to Heaven-gate, from whence

Eden and all the coast in prospect lay.  
Down he descended straight, the speed of Gods 90  
Time counts not, though with swiftest minutes winged.

Now was the sun in western cadence low  
From noon, and gentle airs due at their hour  
To fan the Earth now waked, and usher in  
The evening cool, when he, from wrath more cool,  
Came, the mild Judge and Intercessor both,  
To sentence Man The voice of God they heard  
Now walking in the garden, by soft winds  
Brought to their ears, while day declined, they heard,  
And from his presence hid themselves among 100  
The thickest trees, both man and wife, till God,  
Approaching, thus to Adam called aloud:

“Where art thou, Adam, wont with joy to meet  
My coming seen far off? I r ss thee here,  
Not pleased, thus entertained with solitude,  
Where obvious duty erewhile appeared unsought  
Or come I less conspicuous, or what change  
Absents thee, or what chance detains? Come forth”

He came, and with him Eve, more loth, though first  
To offend, discountenanced both, and discomposed; 110  
Love was not in their looks, either to God  
Or to each other, but apparent guilt,  
And shame, and perturbation, and despair,  
Anger, and obstinacy, and hate, and guile.  
Whence Adam, faltering long, thus answered brief:

“I heard thee in the garden, and of thy voice  
Afraid, being naked, hid myself.” To whom  
The gracious Judge without revile replied:

“My voice thou oft hast heard, and hast not feared,  
But still rejoiced; how is it now become 120  
So dreadful to thee? That thou art naked, who



Hath told thee? Hast thou eaten of the tree,  
Whereof I gave thee charge thou shouldst not eat?"

To whom thus Adam, sore beset, replied.

"O Heaven! in evil strait this day I stand  
Before my Judge—either to undergo  
Myself the total crime, or to accuse  
My other self, the partner of my life,  
Whose failing, while her faith to me remains,  
I should conceal, and not expose to blame 130  
By my complaint, but strict necessity  
Subdues me, and calamitous constraint,  
Lest on my head both sin and punishment,  
However insupportable, be all  
Devolvd; though should I hold my peace, yet thou  
Wouldst easily detect what I conceal.  
This woman, whom thou mad'st to be my help,  
And gav'st me as thy perfect gift, so good,  
So fit, so acceptable, so divine,  
That from her hand I could suspect no ill, 140  
And what she did, whatever in itself,  
Her doing seemed to justify the deed;  
She gave me of the tree, and I did eat."

To whom the Sovran Presence thus replied:

"Was she thy God, that her thou didst obey  
Before his voice? or was she made thy guide,  
Superior, or but equal, that to her  
Thou didst resign thy manhood, and the place  
Wherein God set thee above her, made of thee  
And for thee, whose perfection far excelled 150  
Hers in all real dignity? Adorned  
She was indeed, and lovely, to attract  
Thy love, not thy subjection; and her gifts  
Were such as under government well seemed,

Unseemly to bear rule, which was thy part  
And person, hadst thou known thyself aright."

So having said, he thus to Eve in few :

"Say, Woman, what is this which thou hast done?"

To whom sad Eve, with shame nigh overwhelmed,  
Confessing soon, yet not before her Judge 160  
Bold or loquacious, thus abashed replied .

"The Serpent me beguiled, and I did eat."

Which when the Lord God heard, without delay  
To judgment he proceeded on the accused  
Serpent, though brute, unable to transfer  
The guilt on him who made him instrument  
Of mischief, and polluted from the end  
Of his creation, justly then accursed,  
As vitiated in nature More to know  
Concerned not Man (since he no further knew), 170  
Nor altered his offence, yet God at last  
To Satan, first in sin, his doom applied,  
Though in mysterious terms, judged as then best;  
And on the Serpent thus his curse let fall :

"Because thou hast done this, thou art accursed  
Above all cattle, each beast of the field ;  
Upon thy belly grovelling thou shalt go,  
And dust shalt eat all the days of thy life.  
Between thee and the Woman I will put  
Enmity, and between thine and her seed ; 180  
Her seed shall bruise thy head, thou bruise his heel."

So spake this oracle, then verified  
When Jesus, son of Mary, second Eve,  
Saw Satan fall like lightning down from Heaven,  
Prince of the air ; then, rising from his grave,  
Spoiled Principalities and Powers, triumphed  
In open show, and with ascension bright

Captivity led captive through the air,  
 The realm itself of Satan long usurped,  
 Whom he shall tread at last under our feet; 190  
 Even he who now foretold his fatal bruise,  
 And to the Woman thus his sentence turned :

“Thy sorrow I will greatly multiply  
 By thy conception; children thou shalt bring  
 In sorrow forth, and to thy husband's will  
 Thine shall submit; he over thee shall rule.”

On Adam last thus judgment he pronounced :  
 “Because thou hast hearkened to the voice of thy wife,  
 And eaten of the tree, concerning which  
 I charged thee, saying, ‘Thou shalt not eat thereof,’ 200  
 Curs'd is the ground for thy sake, thou in sorrow  
 Shalt eat thereof all the days of thy life ,  
 Thorns also and thistles it shall bring thee forth  
 Unbid; and thou shalt eat the herb of the field;  
 In the sweat of thy face shalt thou eat bread,  
 Till thou return unto the ground, for thou  
 Out of the ground wast taken . know thy birth,  
 For dust thou art, and shalt to dust return.”

So judged he Man, both Judge and Saviour sent,  
 And the instant stroke of death, denounced that day, 210  
 Removed far off; then, pitying how they stood  
 Before him naked to the air, that now  
 Must suffer change, disdained not to begin  
 Thenceforth the form of servant to assume,  
 As when he washed his servants' feet, so now,  
 As father of his family, he clad  
 Their nakedness with skins of beasts, or slain,  
 Or as the snake with youthful coat repaid,  
 And thought not much to clothe his enemies.  
 Nor he their outward only with the skins

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Of beasts, but inward nakedness, much more  
Opprobrious, with his robe of righteousness  
Arraying, covered from his Father's sight.  
To him with swift ascent he up<sup>a</sup> returned,  
Into his blissful bosom reassumed  
In glory as of old, to him appeased,  
All, though all-knowing, what had passed with Man  
Recounted, mixing intercession sweet.

Meanwhile, ere thus was sinned and judged on Earth,  
Within the gates of Hell sat Sin and Death, 230  
In counterview within the gates, that now  
Stood open wide, belching outrageous flame  
Far into Chaos, since the Fiend passed through,  
Sin opening, who thus now to Death began

“O Son, why sit we here each other viewing  
Idly, while Satan, our great author, thrives  
In other worlds, and happier seat provides  
For us, his offspring dear? It cannot be  
But that success attends him, if mishap,  
Ere this he had returned, with fury driven 240  
By his avengers, since no place like this  
Can fit his punishment, or their revenge.  
Methinks I feel new strength within me rise,  
Wings growing, and dominion given me large  
Beyond this Deep, whatever draws me on,  
Or sympathy, or some connatural force,  
Powerful at greatest distance to unite  
With secret amity things of like kind  
By secretest conveyance. Thou, my shade  
Inseparable, must with me along, 250  
For Death from Sin no power can separate.  
But, lest the difficulty of passing back  
Stay his return perhaps over this gulf

Impassable, impervious, let us try  
Adventurous work, yet to thy power and mine  
Not unagreeable, to found a path  
Over this man from Hell to that new World  
Where Satan now prevails, a monument  
Of merit high to all the infernal host,  
Easing their passage hence, for intercourse 260  
Or transmigration, as their lot shall lead.  
Nor can I miss the way, so strongly drawn  
By this new-felt attraction and instinct."

Whom thus the meagre Shadow answered soon:  
"Go whither fate and inclination strong  
Leads thee; I shall not lag behind, nor err  
The way, thou leading, such a scent I draw  
Of carnage, prey innumerable, and taste  
The savour of death from all things there that live  
Nor shall I to the work thou enterprised 270  
Be wanting, but afford thee equal aid."

So saying, with delight he snuffed the smell  
Of mortal change on Earth. As when a flock  
Of ravenous fowl, though many a league remote,  
Against the day of battle, to a field,  
Where armies lie encamped, come flying, lured  
With scent of living carcases designed  
For death the following day in bloody fight:  
So scented the grim Feature, and upturned  
His nostril wide into the murky air, 280  
Sagacious of his quarry from so far.  
Then both, from out Hell-gates, into the waste  
Wide anarchy of Chaos damp and dark  
Flew diverse, and with power (their power was great)  
Hovering upon the waters, what they met  
Solid or slimy, as in raging sea

Tossed up and down, together crowded drove,  
From each side shoaling, towards the mouth of Hell;  
As when two polar winds, blowing adverse  
Upon the Cronian sea, together drive 290  
Mountains of ice, that stop the imagined way  
Beyond Petsora eastward, to the rich  
Catharian coast. The aggregated soil  
Death with his mace petrific, cold and dry,  
As with a trident smote, and fixed as firm  
As Delos, floating once, the rest his look  
Bound with Gorgonian rigour not to move,  
And with asphaltic slime, broad as the gate  
Deep to the roots of Hell the gathered beach  
They fastened, and the mole immense wrought on 300  
Over the foaming Deep high-arched, a bridge  
Of length prodigious, joining to the wall  
Immovable of this now fenceless World,  
Forfeit to Death, from hence a passage broad,  
Smooth, easy, inoffensive, down to Hell  
So, if great things to small may be compared,  
Xerxes, the liberty of Greece to yoke,  
From Susa, his Memnonian palace high,  
Came to the sea, and, over Hellespont  
Bridging his way, Europe with Asia joined, 310  
And scourged with many a stroke the indignant waves.  
Now had they brought the work by wondrous art  
Pontifical, a ridge of pendent rock,  
Over the vexed Abyss, following the track  
Of Satan, to the self-same place where he  
First lighted from his wing, and landed safe  
From out of Chaos, to the outside bare  
Of this round World. With pins of adamant  
And chains they made all fast, too fast they made

And durable, and now in little space 320  
 The confines met of empyrean Heaven  
 And of this World, and on the left hand Hell  
 With long reach interposgd, three several ways,  
 In sight, to each of these three places led.  
 And now their way to Earth they had descried,  
 To Paradise first tending, when, behold  
 Satan, in likeness of an Angel bright,  
 Betwixt the Centaur and the Scorpion steering  
 His zenith, while the sun in Aries rose '  
 Disguised he came, but those his children dear 330  
 Their parent soon discerned, though in disguise.  
 He, after Eve seduced, unminded slunk  
 Into the wood fast by, and, changing shape  
 To observe the sequel, saw his guileful act  
 By Eve, though all unweeting, seconded  
 Upon her husband, saw their shame that sought  
 Vain covertures; but when he saw descend  
 The Son of God to judge them, terrified  
 He fled, not hoping to escape, but shun  
 The present, fearing guilty what his wrath 340  
 Might suddenly inflict, that past, returned  
 By night, and listening where the hapless pair  
 Sat in their sad discourse and various plaint,  
 Thence gathered his own doom; which understood  
 Not instant, but of future time, with joy  
 And tidings fraught, to Hell he now returned,  
 And at the brink of Chaos, near the foot  
 Of this new wondrous pontifice, unhop'd  
 Met who to meet him came, his offspring dear.  
 Great joy was at their meeting, and at sight 350  
 Of that stupendous bridge his joy increased.  
 Long he admiring stood, till Sin, his fair

Enchanting daughter, thus the silence broke :

“O Parent, these are thy magnific deeds,  
Thy trophies, which thou view'st as not thine own,  
Thou art their author and prime architect,  
For I no sooner in my heart divined  
(My heart, which by a secret harmony  
Still moves with thine, joined in connexion sweet)  
That thou on Earth hadst prospered, which thy looks 360  
Now also evidence, but straight I felt,  
Though distant from thee worlds between, yet felt  
That I must after thee with this thy son,  
Such fatal consequence unites us three.  
Hell could no longer hold us in her bounds,  
Nor this unvoyageable gulf obscure  
Detain from following thy illustrious track.  
Thou hast achieved our liberty, confined  
Within Hell-gates till now, thou us empowered  
To fortify thus far, and overlay 370  
With this portentous bridge the dark Abyss.  
Thine now is all this World, thy virtue hath won  
What thy hands builded not, thy wisdom gained  
With odds what war hath lost, and fully avenged  
Our foil in Heaven : here thou shalt monarch reign,  
There didst not ; there let him still victor sway,  
As battle hath adjudged, from this new World  
Retiring, by his own doom alienated,  
And henceforth monarchy with thee divide  
Of all things, parted by the empyreal bounds, 380  
His quadrature, from thy orbicular World,  
Or try thee now more dangerous to his throne.”

Whom thus the Prince of Darkness answered glad :  
“Fair daughter, and thou son and grandchild both,  
High proof ye now have given to be the race



Of Satan (for I glory in the name,  
 Antagonist of Heaven's Almighty King),  
 Amply have merited of me, of all  
 The infernal empire, that so near Heaven's door  
 Triumphal with triumphal act have met, 390  
 Mine with this glorious work, and made one realm  
 Hell and this World—one realm, one continent  
 Of easy thoroughfare. Therefore, while I  
 Descend through darkness, on your road with ease,  
 To my associate Powers, them to acquaint  
 With these successes, and with them rejoice,  
 You two this way, among these numerous orbs,  
 All yours, right down to Paradise descend,  
 There dwell and reign in bliss; thence on the Earth  
 Dominion exercise and in the air, 400  
 Chiefly on Man, sole lord of all declared,  
 Him first make sure your thrall, and lastly kill.  
 My substitutes I send ye, and create  
 Plenipotent on Earth, of matchless might  
 Issuing from me: on your joint vigour now  
 My hold of this new kingdom all depends,  
 Through Sin to Death exposed by my exploit.  
 If your joint power prevail, the affairs of Hell  
 No detriment need fear, go, and be strong"

So saying, he dismissed them, they with speed 410  
 Their course through thickest constellations held,  
 Spreading their bane; the blasted stars looked wan,  
 And planets, planet-struck, real eclipse  
 Then suffered. The other way Satan went down  
 The causeway to Hell-gate, on either side  
 Disparted Chaos over-built exclaimed,  
 And with rebounding surge the bars assailed,  
 That scorned his indignation. Through the gate,

Wide open and unguarded, Satan passed,  
And all about found desolate, for those 420  
Appointed to sit there had left their charge,  
Flown to the upper World, the rest were all  
Far to the inland retired, about the walls  
Of Pandemonium, city and proud seat  
Of Lucifer, so by allusion called  
Of that bright star to Satan paragoned,  
There kept their watch the legions, while the Grand  
In council sat, solicitous what chance  
Might intercept their Emperor sent, so he  
Departing gave command, and they observed 430  
As when the Tartar from his Russian foe,  
By Astracan, over the snowy plains  
Retires, or Bactrian Sophi, from the horns  
Of Turkish crescent, leaves all waste beyond  
The realm of Aladule, in his retreat  
To Tauris or Casbeen. so these, the late  
Heaven-banished host, left desert utmost Hell  
Many a dark league, reduced in careful watch  
Round their metropolis, and now expecting  
Each hour their great adventurer from the search 440  
Of foreign worlds. He through the midst unmarked,  
In show plebeian Angel militant  
Of lowest order, passed; and, from the door  
Of that Plutonian hall, invisible  
Ascended his high throne, which, under state  
Of richest texture spread, at the upper end  
Was placed in regal lustre. Down a while  
He sat, and round about him saw unseen.  
At last, as from a cloud, his fulgent head  
And shape star-bright appeared, or brighter, clad 450  
With what permissive glory since his fall

Was left him, or false glitter. All amazed  
 At that so sudden blaze, the Stygian throng  
 Bent their aspect, and whom they wished beheld,  
 Their mighty Chief returned. loud was the acclaim.  
 Forth rushed in haste the great consulting peers,  
 Raised from their dark divan, and with like joy  
 Congratulant approached him, who with hand  
 Silence, and with these words attention, won.

“Thrones, Dominations, Princedoms, Virtues, Powers! 460  
 For in possession such, not only of right,  
 I call ye, and declare ye now, returned,  
 Successful beyond hope, to lead ye forth  
 Triumphant out of this infernal pit  
 Abominable, accursed, the house of woe,  
 And dungeon of our tyrant! Now possess,  
 As lords, a spacious World, to our native Heaven  
 Little inferior, by my adventure hard  
 With peril great achieved Long were to tell  
 What I have done, what suffered, with what pain 470  
 Voyaged the unreal, vast, unbounded Deep  
 Of horrible confusion, over which  
 By Sin and Death a broad way now is paved,  
 To expedite your glorious march; but I  
 Toiled out my uncouth passage, forced to ride  
 The untractable Abyss, plunged in the womb  
 Of unoriginal Night and Chaos wild,  
 That, jealous of their secrets, fiercely opposed  
 My journey strange, with clamorous uproar  
 Protesting Fate supreme; thence how I found 480  
 The new-created World, which fame in Heaven  
 Long had foretold, a fabric wonderful,  
 Of absolute perfection, therein Man  
 Placed in a Paradise, by our exile

Made happy. Him by fraud I have seduced  
From his Creator, and, the more to increase  
Your wonder, with an apple! He, thereat  
Offended—worth your laughter!—hath given up  
Both his beloved Man and all his World  
To Sin and Death a prey, and so to us, 490  
Without our hazard, labour, or alarm,  
To range in, and to dwell, and over Man  
To rule, as over all he should have ruled  
True is, me also he hath judged, or rather  
Me not, but the brute serpent, in whose shape  
Man I deceived: that which to me belongs  
Is enmity, which he will put between  
Me and mankind; I am to bruise his heel,  
His seed—when is not set—shall bruise my head:  
A world who would not purchase with a bruise, 500  
Or much more grievous pain? Ye have the account  
Of my performance, what remains, ye Gods,  
But up and enter now into full bliss?”

So having said, a while he stood, expecting  
Their universal shout and high applause  
To fill his ear; when, contrary, he hears,  
On all sides, from innumerable tongues,  
A dismal universal hiss, the sound  
Of public scorn. He wondered, but not long  
Had leisure, wondering at himself now more; 510  
His visage drawn he felt too sharp and spare,  
His arms clung to his ribs, his legs entwining  
Each other, till, supplanted, down he fell  
A monstrous serpent on his belly prone,  
Reluctant, but in vain, a greater power  
Now ruled him, punished in the shape he sinned,  
According to his doom. He would have spoke,

But hiss for hiss returned with forked tongue  
To forked tongue, for now were all transformed  
Alike, to serpents all, as accessories 520  
To his bold riot. Dreadful was the din  
Of hissing through the hall, thick-swarming now  
With complicated monsters, head and tail,  
Scorpion, and asp, and amphisbæna dire,  
Cerastes horned, hydrus, and ellops drear,  
And dipsas (not so thick swarmed once the soil  
Bedropt with blood of Gorgon, or the isle  
Ophiusa), but still greatest he the midst,  
Now dragon grown, larger than whom the sun  
Engendered in the Pythian vale on slime, 530  
Huge Python, and his power no less he seemed  
Above the rest still to retain They all  
Him followed, issuing forth to the open field,  
Where all yet left of that revolted rout,  
Heaven-fallen, in station stood or just array,  
Sublime with expectation when to see  
In triumph issuing forth their glorious Chief;  
They saw, but other sight instead, a crowd  
Of ugly serpents! Horror on them fell,  
And horrid sympathy, for what they saw 540  
They felt themselves now changing: down their arms,  
Down fell both spear and shield, down they as fast,  
And the dire hiss renewed, and the dire form  
Caught by contagion, like in punishment,  
As in their crime Thus was the applause they meant  
Turned to exploding hiss, triumph to shame  
Cast on themselves from their own mouths. There stood  
A grove hard by, sprung up with this their change,  
His will who reigns above, to aggravate  
Their penance, laden with fair fruit, like that 550

Which grew in Paradise, the bait of Eve  
Used by the Tempter. On that prospect strange  
Their earnest eyes they fixed, imagining  
For one forbidden tree a multitude  
Now risen, to work them further woe or shame,  
Yet, parched with scalding thirst and hunger fierce,  
Though to delude them sent, could not abstain,  
But on they rolled in heaps, and, up the trees  
Climbing, sat thicker than the snaky locks  
That curled Megæra. Greedily they plucked 560  
The fruitage fair to sight, like that which grew  
Near that bituminous lake where Sodom flamed;  
This, more delusive, not the touch, but taste  
Deceived, they, fondly thinking to allay  
Their appetite with gust, instead of fruit  
Chewed bitter ashes, which the offended taste  
With spattering noise rejected. Oft they assayed,  
Hunger and thirst constraining, drugged as oft,  
With hatefulest disrelish writhed their jaws,  
With soot and cinders filled, so oft they fell 570  
Into the same illusion, not as Man  
Whom they triumphed once lapsed. Thus were they plagued  
And worn with famine long, and ceaseless hiss,  
Till their lost shape, permitted, they resumed;  
Yearly enjoined, some say, to undergo  
This annual humbling certain numbered days,  
To dash their pride, and joy for Man seduced.  
However, some tradition they dispersed  
Among the heathen of their purchase got,  
And fabled how the Serpent, whom they called 580  
Ophion, with Eurynome (the wide-  
Encroaching Eve perhaps), had first the rule  
Of high Olympus, thence by Saturn driven

And Ops, ere yet Dictæan Jove was born.

Meanwhile in Paradise the Hellish pair  
Too soon arrived, Sin there in power before,  
Once actual, now in body, and to dwell  
Habitual habitant, behind her Death,  
Close following pace for pace, not mounted yet  
On his pale horse; to whom Sin thus began. 590

"Second of Satan sprung, all-conquering Death!  
What think'st thou of our empire now, though earned  
With travail difficult? not better far  
Than still at Hell's dark threshold to have sat watch,  
Unnamed, undreaded, and thyself half-starved?"

Whom thus the Sin-born Monster answered soon:  
"To me, who with eternal famine pine,  
Alike is Hell, or Paradise, or Heaven,  
There best, where most with ravin I may meet;  
Which here, though plenteous, all too little seems 600  
To stuff this maw, this vast unhide-bound corpse"

To whom the incestuous Mother thus replied:  
"Thou therefore on these herbs, and fruits, and flowers,  
Feed first; on each beast next, and fish, and fowl,  
No homely morsels, and whatever thing  
The scythe of Time mows down devour unspar'd;  
Till I, in Man residing, through the race,  
His thoughts, his looks, words, actions, all infect,  
And season him thy last and sweetest prey."

This said, they both betook them several ways, 610  
Both to destroy, or immortal make  
All kinds, and for destruction to mature  
Sooner or later; which the Almighty seeing,  
From his transcendent seat the Saints among,  
To those bright Orders uttered thus his voice:

"See with what heat these dogs of Hell advance

To waste and havoc yonder World, which I  
So fair and good created, and had still  
Kept in that state, had not the folly 'of Man  
Let in these wasteful furies, who impute 620  
Folly to me (so doth the Prince of Hell  
And his adherents), that with so much ease  
I suffer them to enter and possess  
A place so heavenly, and conniving seem  
To gratify my scornful enemies,  
That laugh, as if, transported with some fit  
Of passion, I to them had quitted all,  
At random yielded up to their misrule,  
And know not that I called and drew them thither,  
My Hell-hounds, to lick up the draff and filth 630  
Which Man's polluting sin with taint hath shed  
On what was pure; till, crammed and gorged, nigh burst  
With sucked and glutted offal, at one sling  
Of thy victorious arm, well-pleasing Son,  
Both Sin, and Death, and yawning Grave at last,  
Through Chaos hurled, obstruct the mouth of Hell  
For ever, and seal up his ravenous jaws.  
Then Heaven and Earth, renewed, shall be made pure  
To sanctity that shall receive no stain:  
Till then the curse pronounced on both precedes" 640  
He ended, and the Heavenly audience loud  
Sung Halleluah, as the sound of seas,  
Through multitude that sung: "Just are thy ways,  
Righteous are thy decrees on all thy works;  
Who can extenuate thee?" Next, to the Son,  
Destined restorer of mankind, by whom  
New Heaven and Earth shall to the ages rise,  
Or down from Heaven descend. Such was their song,  
While the Creator, calling forth by name



His mighty Angels, gave them several charge,  
 As sorted best with present things   The sun  
 Had first his precept so to move, so shine,  
 As might affect the Earth with cold and heat  
 Scarce tolerable, and from the north to call  
 Decrepid winter, from the south to bring  
 Solstitial summer's heat. To the blanc moon  
 Her office they prescribed, to the other five  
 Their planetary motions and aspects,  
 In sextile, square, and trine, and opposite,  
 Of noxious efficacy, and when to join       660  
 In synod unbenign, and taught the fixed  
 Their influence malignant when to shower;  
 Which of them rising with the sun, or falling,  
 Should prove tempestuous. To the winds they set  
 Their corners, when with bluster to confound  
 Sea, air, and shore, the thunder when to roll  
 With terror through the dark aerial hall.  
 Some say he bid his Angels turn askance  
 The poles of Earth twice ten degrees and more  
 From the sun's axle; they with labour pushed       670  
 Oblique the centric globe: some say the sun  
 Was bid turn reins from the equinoctial road  
 Like distant breadth to Taurus with the seven  
 Atlantic Sisters, and the Spartan Twins,  
 Up to the Tropic Crab, thence down amain  
 By Leo and the Virgin and the Scales,  
 As deep as Capricorn; to bring in change  
 Of seasons to each clime. else had the spring  
 Perpetual smiled on Earth with vernant flowers,  
 Equal in days and nights, except to those       680  
 Beyond the polar circles; to them day  
 Had unbenighted shone, while the low sun,

To recompense his distance, in their sight  
Had rounded still the horizon, and not known  
Or east or west; which had forbid the snow  
From cold Estotiland, and south, as far  
Beneath Magellan. At that tasted fruit  
The sun, as from Thyestean banquet, turned  
His course intended. else how had the World  
Inhabited, though sinless, more than now 690  
Avoided pinching cold and scorching heat?  
These changes in the heavens, though slow, produced  
Like change on sea and land, sideral blast,  
Vapour, and mist, and exhalation hot,  
Corrupt and pestilent Now from the north  
Of Norumbega, and the Samoed shore,  
Bursting their brazen dungeon, armed with ice  
And snow and hail and stormy gust and flaw,  
Boreas and Cæcias and Argestes loud  
And Thrascias rend the woods and seas upturn, 700  
With adverse blasts upturns them from the south  
Notus and Afer black with thundrous clouds  
From Serrationa; thwart of these, as fierce  
Forth rush the Levant and the Ponent winds,  
Eurus and Zephyr with their lateral noise,  
Sirocco, and Libecchio Thus began  
Outrage from lifeless things, but Discord first,  
Daughter of Sin, among the irrational  
Death introduced through fierce antipathy:  
Beast now with beast 'gan war, and fowl with fowl, 710  
And fish with fish; to graze the herb all leaving  
Devoured each other, nor stood much in awe  
Of Man, but fled him, or with countenance grim  
Glared on him passing These were from without  
The growing miseries, which Adam saw

Already in part, though hid in gloomiest shade,  
 To sorrow abandoned, but worse felt within,  
 And, in a troubled sea of passion tost,  
 Thus to disburden sought with sad complaint

“O miserable of happy! is this the end  
 Of this new glorious World, and me so late  
 The glory of that glory? who now, become  
 Accursed of blessed, hide me from the face  
 Of God, whom to behold was then my highth  
 Of happiness!’ Yet well, if here would end  
 The misery, I deserved it, and would bear  
 My own deservings, but this will not serve:

720

All that I eat or drink, or shall beget,  
 Is propagated curse O voice, once heard  
 Delightfully, ‘Increase and multiply’,  
 Now death to hear! for what can I increase  
 Or multiply, but curses on my head?  
 Who, of all ages to succeed, but, feeling  
 The evil on him brought by me, will curse  
 My head? ‘Ill fare our Ancestor impure!  
 For this we may thank Adam!’ but his thanks  
 Shall be the execration, so, besides

730

Mine own that bide upon me, all from me  
 Shall with a fierce reflux on me redound,  
 On me, as on their natural centre, light  
 Heavy, though in their place. O fleeting joys  
 Of Paradise, dear bought with lasting woes!  
 Did I request thee, Maker, from my clay  
 To mould me Man? did I solicit thee  
 From darkness to promote me, or here place  
 In this delicious garden? As my will  
 Concurred not to my being, it were but right  
 And equal to reduce me to my dust,

740

Desirous to resign and render back  
All I received, unable to perform 750  
Thy terms too hard, by which I was to hold  
The good I sought not To the loss of that,  
Sufficient penalty, why hast thou added  
The sense of endless woes? inexplicable  
Thy justice seems Yet, to say truth, too late  
I thus contest, then should have been refused  
Those terms whatever, when they were proposed  
Thou didst accept them: wilt thou enjoy the good,  
Then cavil the conditions? And though God  
Made thee without thy leave, what if thy son 760  
Prove disobedient, and, reprov'd, retort,  
'Wherefore didst thou beget me? I sought it not!'  
Wouldst thou admit for his contempt of thee  
That proud excuse? yet him not thy election,  
But natural necessity, begot.  
God made thee of choice his own, and of his own  
To serve him; thy reward was of his grace,  
Thy punishment then justly is at his will.  
Be it so, for I submit; his doom is fair,  
That dust I am, and shall to dust return. 770  
O welcome hour whenever! Why delays  
His hand to execute what his decree  
Fixed on this day? Why do I overlive?  
Why am I mocked with death, and lengthen'd out  
To deathless pain? How gladly would I meet  
Mortality, my sentence, and be earth  
Insensible! how glad would lay me down  
As in my mother's lap! There I should rest  
And sleep secure; his dreadful voice no more  
Would thunder in my ears; no fear of worse 780  
To me and to my offspring would torment me

With cruel expectation. Yet one doubt  
 Pursues me still, lest all I cannot die;  
 Lest that pure breath of life, the spirit of Man  
 Which God inspired, cannot together perish  
 With this corporeal clod; then, in the grave,  
 Or in some other dismal place, who knows  
 But I shall die a living death? O thought  
 Horrid, if true! Yet why? It was but breath  
 Of life that sinned: what dies but what had life 790  
 And sin? the body properly hath neither.  
 All of me then shall die: let this appease  
 The doubt, since human reach no further knows.  
 For though the Lord of all be infinite,  
 Is his wrath also? Be it, Man is not so,  
 But mortal doomed How can he exercise  
 Wrath without end on Man, whom death must end?  
 Can he make deathless death? That were to make  
 Strange contradiction, which to God himself  
 Impossible is held, as argument 800  
 Of weakness, not of power Will he draw out,  
 For anger's sake, finite to infinite  
 In punished Man, to satisfy his rigour  
 Satisfied never? That were to extend  
 His sentence beyond dust and Nature's law;  
 By which all causes else according still  
 To the reception of their matter act,  
 Not to the extent of their own sphere But say  
 That death be not one stroke, as I supposed,  
 Bereaving sense, but endless misery 810  
 From this day onward, which I feel begun  
 Both in me and without me, and so last  
 To perpetuity—Ay me! that fear  
 Comes thundering back with dreadful revolution

On my defenceless head! Both Death and I  
Am found eternal, and incorporate both:  
Nor I on my part single, in me all  
Posterty stands cursed. Fair patrimony  
That I must leave ye, sons! Oh, were I able  
To waste it all myself, and leave ye none! 820  
So disinherited, how would ye bless  
Me, now your curse! Ah, why should all mankind,  
For one man's fault, thus guiltless be condemned,  
If guiltless? But from me what can proceed  
But all corrupt, both mind and will depraved  
Not to do only, but to will the same  
With me? How can they then acquitted stand  
In sight of God? Him, after all disputes,  
Forced I absolve; all my evasions vain  
And reasonings, though through mazes, lead me still 830  
But to my own conviction. first and last  
On me, me only, as the source and spring  
Of all corruption, all the blame lights due,  
So might the wrath! Fond wish! couldst thou support  
That burden, heavier than the Earth to bear;  
Than all the World much heavier, though divided  
With that bad woman? Thus, what thou desir'st,  
And what thou fear'st, alike destroys all hope  
Of refuge, and concludes thee miserable  
Beyond all past example and future, 840  
To Satan only like, both crime and doom.  
O Conscience! into what abyss of fears  
And horrors hast thou driven me, out of which  
I find no way, from deep to deeper plunged!"

Thus Adam to himself lamented loud  
Through the still night, not now, as ere Man fell,  
Wholesome and cool and mild, but with black air

Accompanied, with damps and dreadful gloom,  
Which to his evil conscience represented  
All things with double terror. On the ground 850  
Outstretched he lay, on the cold ground, and oft  
Cursed his creation, Death as oft accused  
Of tardy execution, since denounced  
The day of his offence "Why comes not Death,"  
Said he, "with one thrice-acceptable stroke  
To end me? Shall Truth fail to keep her word,  
Justice divine not hasten to be just?  
But Death comes not at call, Justice divine  
Mends not her slowest pace for prayers or cries  
O woods, O fountains, hillocks, dales, and bowers! 860  
With other echo late I taught your shades  
To answer, and resound far other song"  
Whom thus afflicted when sad Eve beheld,  
Desolate where she sat, approaching nigh,  
Soft words to his fierce passion she assayed,  
But her with stern regard he thus repelled  
"Out of my sight, thou serpent! that name best  
Befits thee, with him leagued, thyself as false  
And hateful nothing wants, but that thy shape,  
Like his, and colour serpentine, may show 870  
Thy inward fraud, to warn all creatures from thee  
Henceforth, lest that too heavenly form, pretended  
To hellish falsehood, snare them. But for thee  
I had persisted happy, had not thy pride  
And wandering vanity, when least was safe,  
Rejected my forewarning, and disdained  
Not to be trusted, longing to be seen,  
Though by the Devil himself, him overweening  
To overreach; but, with the Serpent meeting,  
Fooled and beguiled; by him thou, I by thee, 880

To trust thee from my side, imagined wise,  
Constant, mature, proof against all assaults;  
And understood not all was but a show,  
Rather than solid virtue, all but a rib  
Crooked by nature—bent, as now appears,  
More to the part sinister—from me drawn,  
Well if thrown out, as supernumerary  
To my just number found! Oh, why did God,  
Creator wise, that peopled highest Heaven  
With Spirits masculine, create at last 890  
This novelty on Earth, this fair defect  
Of Nature, and not fill the World at once  
With men, as Angels, without feminine,  
Or find some other way to generate  
Mankind? This mischief had not then befallen,  
And more that shall befall—innumerable  
Disturbances on Earth through female snares,  
And strait conjunction with this sex For either  
He never shall find out fit mate, but such 900  
As some misfortune brings him, or mistake;  
Or whom he wishes most shall seldom gain,  
Through her perverseness, but shall see her gained  
By a far worse, or, if she love, withheld  
By parents; or his happiest choice too late  
Shall meet, already linked and wedlock-bound  
To a fell adversary, his hate or shame  
Which infinite calamity shall cause  
To human life, and household peace confound."

He added not, and from her turned; but Eve,  
Not so repulsed, with tears that ceased not flowing, 910  
And tresses all disordered, at his feet  
Fell humble, and, embracing them, besought  
His peace, and thus proceeded in her plaint:



“Forsake me not thus, Adam! witness Heaven  
What love sincere and reverence in my heart  
I bear thee, and unweeting have offended,  
Unhappily deceived! Thy suppliant  
I beg, and clasp thy knees, bereave me not,  
Whereon I live, thy gentle looks, thy aid,  
Thy counsel in this uttermost distress, 920  
My only strength and stay. forlorn of thee,  
Whither shall I betake me, where subsist?  
While yet we live, scarce one short hour perhaps,  
Between us two let there be peace, both joining,  
As joined in injuries, one enmity  
Against a foe by doom express assigned us,  
That cruel Serpent. On me exercise not  
Thy hatred for this misery befallen,  
On me already lost, me than thyself  
More miserable. Both have sinned, but thou 930  
Against God only, I against God and thee,  
And to the place of judgment will return,  
There with my cries importune Heaven, that all  
The sentence, from thy head removed, may light  
On me, sole cause to thee of all this woe,  
Me, me only, just object of His ire”

She ended weeping, and her lowly plight,  
Immovable till peace obtained from fault  
Acknowledged and deplored, in Adam wrought  
Commiseration. Soon his heart relented 940  
Towards her, his life so late and sole delight,  
Now at his feet submissive in distress,  
Creature so fair his reconciliation seeking,  
His counsel, whom she had displeased, his aid;  
As one disarmed, his anger all he lost,  
And thus with peaceful words upraised her soon.

“Unwary, and too desirous, as before  
So now, of what thou know'st not, who desir'st  
The punishment all on thyself! Alas!  
Bear thine own first, ill able to sustain 950  
His full wrath, whose thou feel'st as yet least part,  
And my displeasure bear'st so ill If prayers  
Could alter high decrees, I to that place  
Would speed before thee, and be louder heard,  
That on my head all might be visited,  
Thy frailty and infirmer sex forgiven,  
To me committed, and by me exposed  
But rise, let us no more contend, nor blame  
Each other, blamed enough elsewhere, but strive  
In offices of love, how we may lighten 960  
Each other's burden, in our share of woe,  
Since this day's death denounced, if aught I see,  
Will prove no sudden, but a slow-paced evil,  
A long day's dying, to augment our pain,  
And to our seed (O hapless seed!) derived”

To whom thus Eve, recovering heart, replied:

“Adam, by sad experiment I know  
How little weight my words with thee can find,  
Found so erroneous, thence by just event  
Found so unfortunate, nevertheless, 970  
Restored by thee, vile as I am, to place  
Of new acceptance, hopeful to regain  
Thy love, the sole contentment of my heart,  
Living or dying from thee I will not hide  
What thoughts in my unquiet breast are risen,  
Tending to some relief of our extremes,  
Or end, though sharp and sad, yet tolerable,  
As in our evils, and of easier choice  
If care of our descent perplex us most,

Which must be born to certain woe, devoured 980  
 By Death at last (and miserable it is  
 To be to others cause of misery,  
 Our own begotten, and of our loins to bring  
 Into this cursed World a woeful race,  
 That after wretched life must be at last  
 Food for so foul a monster), in thy power  
 It lies, yet ere conception, to prevent  
 The race unblest, to being yet unbegot  
 Childless thou art, childless remain, so Death  
 Shall be deceived his glut, and with us two 990  
 Be forced to satisfy his ravenous maw  
 But if thou judge it hard and difficult,  
 Conversing, looking, loving, to abstain  
 From love's due rites, nuptial embraces sweet,  
 And with desire to languish without hope,  
 Before the present object languishing  
 With like desire, which would be misery  
 And torment less than none of what we dread,  
 Then, both our selves and seed at once to free  
 From what we fear for both, let us make short, 1000  
 Let us seek Death, or, he not found, supply  
 With our own hands his office on ourselves  
 Why stand we longer shivering under fears  
 That show no end but death, and have the power,  
 Of many ways to die the shortest choosing,  
 Destruction with destruction to destroy?"  
 She ended here, or vehement despair  
 Broke off the rest; so much of death her thoughts  
 Had entertained as dyed her cheeks with pale.  
 But Adam, with such counsel nothing swayed, 1010  
 To better hopes his more attentive mind  
 Labouring had raised, and thus to Eve replied.

“Eve, thy contempt of life and pleasure seems  
To argue in thee something more sublime  
And excellent than what thy mind contemns;  
But self-destruction therefore sought refutes  
That excellence thought in thee, and implies,  
Not thy contempt, but anguish and regret  
For loss of life and pleasure overloved.  
Or if thou covet death, as utmost end 1020  
Of misery, so thinking to evade  
The penalty pronounced, doubt not but God  
Hath wiselier armed his vengeful ire than so  
To be forestalled, much more I fear lest death  
So snatched will not exempt us from the pain  
We are by doom to pay, rather such acts  
Of contumacy will provoke the Highest  
To make death in us live Then let us seek  
Some safer resolution, which methinks  
I have in view, calling to mind with heed 1030  
Part of our sentence, that thy seed shall bruise  
The Serpent's head: piteous amends' unless  
Be meant, whom I conjecture, our grand foe,  
Satan, who in the serpent hath contrived  
Against us this deceit. To crush his head  
Would be revenge indeed, which will be lost  
By death brought on ourselves, or childless days  
Resolved as thou proposest, so our foe  
Shall scape his punishment ordained, and we  
Instead shall double ours upon our heads. 1040  
No more be mentioned then of violence  
Against ourselves, and wilful barrenness,  
That cuts us off from hope, and savours only  
Rancour and pride, impatience and despite,  
Reluctance against God and his just yoke

Laid on our necks. Remember with what mild  
And gracious temper he both heard and judged,  
Without wrath or reviling; we expected  
Immediate dissolution, which we thought  
Was meant by death that day, when, lo! to thee 1050  
Pains only in child-bearing were foretold,  
And bringing forth, soon recompensed with joy,  
Fruit of thy womb, on me the curse aslope  
Glanced on the ground. with labour I must earn  
My bread; what harm? Idleness had been worse;  
My labour will sustain me, and, lest cold  
Or heat should injure us, his timely care  
Hath, unbesought, provided, and his hands  
Clothed us unworthy, pitying while he judged;  
How much more, if we pray him, will his ear 1060  
Be open, and his heart to pity incline,  
And teach us further by what means to shun  
The inclement seasons, rain, ice, hail, and snow!  
Which now the sky with various face begins  
To show us in this mountain, while the winds  
Blow moist and keen, shattering the graceful locks  
Of these fair spreading trees, which bids us seek  
Some better shroud, some better warmth to cherish  
Our limbs benumbed, ere this diurnal star  
Leave cold the night, how we his gathered beams 1070  
Reflected may with matter sere foment,  
Or by collision of two bodies grind  
The air attrite to fire, as late the clouds,  
Justling or pushed with winds, rude in their shock,  
Tine the slant lightning, whose thwart flame driven down  
Kindles the gummy bark of fir or pine,  
And sends a comfortable heat from far,  
Which might supply the sun. Such fire to use,

And what may else be remedy or cure  
To evils which our own misdeeds have wrought, 1080  
He will instruct us praying, and of grace  
Beseeching him, so as we need not fear  
To pass commodiously this life, sustained  
By him with many comforts, till we end  
In dust, our final rest and native home  
What better can we do, than, to the place  
Repairing where he judged us, prostrate fall  
Before him reverent, and there confess  
Humbly our faults, and pardon beg, with tears  
Watering the ground, and with our sighs the air 1090  
Frequenting, sent from hearts contrite, in sign  
Of sorrow unfeigned and humiliation meek?  
Undoubtedly he will relent, and turn  
From his displeasure; in whose look serene,  
When angry most he seemed and most severe,  
What else but favour, grace, and mercy shone?"

So spake our father penitent, nor Eve  
Felt less remorse. They, forthwith to the place  
Repairing where he judged them, prostrate fell  
Before him reverent, and both confessed 1100  
Humbly their faults, and pardon begged, with tears  
Watering the ground, and with their sighs the air  
Frequenting, sent from hearts contrite, in sign  
Of sorrow unfeigned and humiliation meek.

## NOTES.

### *Abbreviations :—*

M. = Milton, or Milton's poetry, as distinguished from his prose

G. = Glossary.

*P.R.* = *Paradise Regained*.

*S A* = *Samson Agonistes*

Other books of *Paradise Lost* are indicated by Roman numerals; thus in the first note "v 331—450" means book v, lines 331 to 450

The edition of Milton's prose-works to which reference is made under the abbreviation "*P.W.*" is that published in "Bohn's Standard Library"

*Note* —The action of Books I—VIII. is sketched in the *Introduction*, pp liv.—lvii, and should be studied by any reader who is not familiar with them.

## BOOK IX.

1—5. This introduction refers mainly to Raphael's colloquy with Adam in the four preceding books of *Paradise Lost*. We were told in them how the Archangel came down to Eden, partook with Adam of the "rural repast" which Eve prepared (v 331—450), and then held long "talk" with him; narrating the rebellion of Satan and his followers, their expulsion from Heaven (v. 577—907, vi 1—892), and the Creation of the World (book vii), explaining other points on which Adam asks questions (book viii.), and admonishing him against his Enemy (vi. 900—912, viii 635—643). Raphael is referred to several times in books v.—viii. as Adam's "Angel-guest" (v 328),

"godlike guest" (v 351), "Heavenly guest" (VII 69, VIII. 646), and it is to him that the description in lines 2—4 is meant to apply.

1. *No more of talk*, i.e. there will be no more of this friendly conversation in the rest of the poem. In book XI the Messenger sent from Heaven is not Raphael "the affable Archangel" (VII. 41), but the stern, warlike Michael, who has to announce to Adam and Eve their banishment from Eden and to lead them forth

*where God*, understand from what follows some words like 'conversed,' 'spoke.' The reference is to book VIII, where Adam says that the Almighty gave him possession of the Garden of Eden, warned him not to touch the Tree of Knowledge (VIII. 316—333), and then promised him a help-mate in Eve (VIII. 437—451).

2 *as with his friend* Cf *Exodus* xxxiii 11, "And the Lord spake unto Moses face to face, as a man speaketh unto his friend"

6 *tragic*, i.e. "notes," to which the nouns "distrust," "breach" etc. are in apposition

9. *distance*, coldness.

11. *a world of*, much of, a deal of. For the verbal quibble see 648, and cf XI 627, "The world ere long a world of tears must weep."

12 *Syn Death*, see X 230, note. *shadow*, inseparable companion, cf "shade," X 249. There is perhaps in both cases an allusion to the description of Death's appearance—"that shadow seemed," II. 669, "the meagre shadow," X 264.

*Misery*, all kinds of physical pain and disease—the "harbingers" (see G), i.e. forerunners, of death. Cf the vision revealed to Adam in XI. 477—490 of the "diseases dire" that Eve's disobedience brought upon men

13—19. He means that as regards the "argument (see G)," i.e. subject, with which it is now about to deal, his poem has an advantage over the three great classical epics: (i) the *Iliad*, which commences with the line "Sing, O Muse, the wrath of Achilles," and describes in book XXII. his pursuit of Hector ("his foe") thrice round the wall of Troy, (ii) the *Odyssey*, which relates the wanderings that Odysseus ("the Greek") experienced on his homeward journey after the Trojan war because Neptune was hostile to him; and (iii) the *Aeneid*, which tells of the hostility of Juno to Aeneas, the son of Cytherea, i.e. Venus, and of his betrothal to Lavinia (daughter of Latinus, king of Latium), who had previously been promised in marriage to Turnus.

There is a similar summary of the themes of the three classical epics in his *Second Defence of the People of England*, where he writes "The



epic poet who adheres at all to the rules of that species of composition does not profess to describe the whole life of the hero whom he celebrates, but only some particular action of his life, as the resentment of Achilles at Troy, the return of Ulysses, or the coming of Æneas into Italy," *P. W.* i 299. It is remarkable, I think, how much more repetition of thought and expression there is in Milton than in Shakespeare

This claim to moral, not artistic, superiority, as of Christianity over Paganism, occurs in the two other great passages of invocation in *Paradise Lost*, cf i 12—16 and vii 1—12. In Milton's view the great poet is a teacher in the first place, a singer in the second, and he seems to have regarded himself as literally an inspired teacher

"Wrath" (14), "rage" (16), "ire" (18) all point back to "anger" in line 10. "The anger that he is about to sing is an 'argument' more heroic not only than the anger of men, of Achilles and Turnus, but than that even of the gods, of Neptune and Juno. The anger of the true God is a more noble subject than [the anger] of the false gods"—*Newton*  
20. *answerable*, corresponding, a style equal to the dignity of his subject.

21. *my celestial patroness*, i.e. the "Heavenly Muse" whose aid he invokes at the beginning of the poem (l. 6), she is the divine power, he says, who "taught" Moses on Sinai (l. 6—10) and inspired David on Sion (iii 29—32) and the other prophets and singers of Israel. He calls her (vii 1) "Urania" = "the Heavenly one" (Gk *οὐρανία*); cf. "*celestial patroness*." Milton's references to this Muse of Sacred Song which gave him inspiration have a reality that is lacking in the conventional poetical appeals to the 'Muses'. In *P. R.* i. 8—17 he seems to identify the "Heavenly Muse" with the Holy Spirit

22. *mightily*, cf 47. He elsewhere speaks of himself as best inspired at night or just at dawn, cf iii 29—32 and vii 28—30,  
"thou (i.e. the Muse)

Visit'st my slumbers nightly, or when morn  
Purples the east "

Newton in his *Life* of M. says that the poet's widow, "being asked who the Muse was, replied it was God's grace, and the Holy Spirit that visited him mightily." (Cf. Shakespeare's famous 86th *Sonnet*) And Johnson, on the authority of Richardson's *Life* (1734), relates that M. "would sometimes lie awake whole nights and on a sudden his poetical faculty would rush upon him with an *impetus*, and his daughter was immediately called to secure what came."

24 The trochee ("easy") in the first foot is intended to give an easy flow of rhythm corresponding with the sense.

25 *Since first*, i.e. about 1640, some lines of *Paradise Lost* (IV 32—41) were written as early as 1642.

*this subject for heroic song* See the *Appendix*, pp 147, 148.

26 *long choosing and beginning late*, see *Introduction*, pp xlvii—xliii

29. i.e. *the chief mastery being* to etc. *dissect*, referring to the detailed descriptions of wounds in Homer and Vergil

30, 31. *fabled feigned* A mythical subject would not appeal to M. Probably one of his reasons for abandoning the story of King Arthur which he at one time intended to take as the subject of his great poem was that he found the story to be "fabled" and "feigned," see *Introduction*, p. xxxiii. His three great poems all had a solid basis, so had *Lycidas*, and perhaps *Comus* in a minor degree (see Pitt Press ed. p. xxxvi.)

33. *races and games* The allusion is to the classical poets; cf. especially the description of the games in *Iliad* xxiii and *Aeneid* v. M. makes the Angels who keep guard over the entrance to Paradise "exercise heroic games" (IV 551, 552), but does not describe them. See also II 528—538

34—38 The allusion is to the Italian poets—e.g. Boiardo, Ariosto and Tasso—and Spenser, who describe tournaments and scenes of chivalry.

34 *tilting furniture*, all the equipments of a tournament.  
*emblazoned*, with coats of arms portrayed on them.

35 *Impresses*, devices on shields, see G.

36. The *base* was a skirt or kilt, reaching from the waist to the knees, worn by a knight on horseback. See G. Keightley quotes the *Faerie Queene*, III i. 15.

"Her garments all were wrought of beaten gold,  
And all her steed with tinsell trappings shone."

37, 38. "The *marshal* placed the guests according to their rank and saw that they were properly served; the *sewer* marched in before the meats, and arranged them on the table; the *seneshal* was the household steward"—*Todd*. See *sewer* and *seneshal* in G.

39. *The skill*, in apposition to "to describe," 33.

41, 43. *me remains* = *me manet*.

43, 44. *to raise That name*, i.e. to raise up, create, for my poem the title "heroic."

44. *an age too late*; i.e. in the world's history; implying that the conditions favourable to epic poetry had passed away. It is, I suppose, true that no great epic poem (unless Tennyson's *Idylls of the King* be an exception) has been written, at any rate in English, since *Paradise Lost*.

In his *Life* of Milton Johnson says. "There prevailed in his time an opinion, that the world was in its decay. It was suspected that the whole creation languished, that neither trees nor animals had the height or bulk of their predecessors, and that everything was daily sinking by gradual diminution. Milton appears to suspect that souls partake of the general degeneracy, and is not without some fear that his book is to be written in 'an age too late' for heroic poesy." The opinion to which Johnson refers "is said to have been first propagated by Dr Gabriel Goodman, Bishop of Gloucester, in a work entitled 'The Fall of Man, or the Corruption of Nature proved by Natural Reason,' 1616"—*C. H. Firth*.

44, 45 *or cold Climate*. Here he touches on what was a lifelong opinion. Thus in his poem *Mansus* (1638) he apologises for his Latin poems on the ground that his Muse was reared in the chill north, while in the *History of Britain* he complains that the English lack "the sun [which] ripens wits as well as fruits," (*P. W.* v. 240). We find the same idea in the *Reason of Church Government* ("if there be nothing adverse in our *climate*, or the fate of this *age*," i.e. adverse to the composition of a great poem) and in the *Areopagitica*; see *P. W.* II 53, 479.

*or years*, perhaps not far short of sixty; see p. xlii.

*wing*, his favourite emblem of inspiration, cf. III 13, VII. 4.

46. *depressed*; used proleptically, and with an antithesis to "raise," 43.

53. The close of the fourth book describes how Satan was driven out of Eden by Gabriel. In the intervening books, v.—VIII., there is very little advance in the action of the poem, except that Adam receives warning of his Enemy through Raphael. See "The Story of the Poem," *Introduction*, pp. lv, lvi.

54, 55. At his first entrance into Eden Satan had overheard Adam and Eve speaking about the Tree of Knowledge and thus learned the one thing in which to tempt them and compass their ruin (IV. 408—535).

*fraud*, in the general sense 'deceit, guile'; see 89, 285. Cf. *The Prayer-Book*, "Whatsoever hath been decayed by the fraud and malice of the devil" (the Collect in 'The Visitation of the Sick').

59 *From compassing the Earth* Cf. *Job* 1. 7, "And the Lord said unto Satan, Whence comest thou? Then Satan answered the Lord, and said, From going to and fro in the earth, and from walking up and down in it"

*cautious of day*, i.e. avoiding it, cf. "rode with darkness," 63, 64

60—62 Cf. *iv.* 549—588, where Uriel is described as coming to warn Gabriel, who guarded the eastern gate of Paradise with Cherubim, that one of the outcast evil angels has found his way into the "garden"

*Uriel*, supposed to be one of "the seven Spirits of God sent forth into all the earth," *Revelation* v. 6, "which are before his throne," *i.* 4 Cf. *Paradise Lost*, *III* 648—658. Uriel is mentioned in *2 Esdras* *iv* 1, v. 20, x. 28 Tradition identified him with the angel whom John saw "standing in the sun," *Rev.* xix 17, and regarded him as the "regent of the sun" (*III* 690) and dispenser of heat Thus Heywood says that the four quarters of the world are assigned to the government of four angelic beings, and "The South, whence Auster comes, rules Uriel" (*Hierarchy of the Blessed Angels*, 1635 ed., p 214) Cf too Henry More.

"The fiery scorching shafts which Uriel

From Southern quarter darted with strong hand,"

(*Song of the Soul*, Cambridge Ed., 1647, p 53) Possibly the whole conception of his attributes originated in the meaning of his name, viz. 'fire of God'

63—66 First he gives an astronomical, then a geographical (76—82), account of Satan's wanderings.

"Of the seven days during which Satan went round and round the Earth, always keeping himself on its dark side, three were spent in moving from east to west on the equatorial line; four in moving round from pole to pole, [i.e.] from north to south and back,—in which second way of moving he would traverse (or go along) the two colures,—viz. two great circles, so named by astronomers, drawn from the poles Originally all great circles passing through the poles were called *colures* (*κόλouroi*, curtailed); but the term was at length confined to the two great circles drawn from the poles through the equinoxes and the solstices respectively. The one was called the Equinoctial colure, the other the Solstitial"—*Masson*.

67. *the coast averse*, the side of Paradise away from the gate where the Cherubim kept watch (*iv* 542—554); that this was the north side is shown, as Keightley noted, by the position assigned to the Tigris in *iv.* 223—232. *coast*; see *G*.

69—73. He identifies the Tigris with the river that "went out of Eden to water the garden," *Genesis* ii. 10.

71. *of Paradise*, which is situated on the level summit of a hill (iv. 132—135, x. 1065). a tradition due to *Ezekiel* xxviii. 13, 14 Gk. *παράδεισος*, a park, a word of Persian origin.

"Eden," it should be noticed, means the whole district of Asia in which the first inhabitants of the Earth dwelt: "Paradise" being the "garden" in the east of this district (*Genesis* ii. 8). After Adam and Eve were banished from "Paradise" they still "Through Eden took their solitary way," XII. 649.

73. *Rose up* We have the same rhythm expressing the same effect in I. 10 and IV. 229.

75. *involved in*, wrapped in. Lat. *involvere*

76—82 "The Fiend, on leaving Eden, had gone northward over the Pontus Euxinus or Black Sea, and over the Palus Mæotis or Sea of Azof, and so still northward, over what is now Russian territory, as far as beyond the Siberian river Ob or Obe, which flows into the Arctic sea, whence, continuing round the pole and descending on the other side of the globe, he had gone southward again as far as the Antarctic sea and pole. So much for his travels north and south. In *length*, i.e. measured as longitude in an equatorial direction, his journeys had extended from the Syrian river Orontes, west of Eden, to the Isthmus of Darien, and so still west, completing the great circle [of the world] to India on the east of Eden. Observe how true to the imagined reality is the mention of Ganges here before Indus. In the circuit described Satan would come upon the Ganges first"—*Masson*.

77. *pool*, i.e. inland sea; used in allusion to its classical name, ἡ Μαῦρις λίμνη, *Mæotis Palus*. So in *P. R.* iv. 79 he calls it "the Tauric pool." Cf. "the Asphaltic pool"—the Dead Sea, I. 411. The river *Ob* is mentioned several times in Milton's *History of Moscow* (i.e. Russia), one of his minor prose-works, not published till 1682.

79. *antarctic*, south. "No particular place is mentioned near the South pole, there being [there] all sea or land unknown."—*Newton*.

81. *Darien*, i.e. the Isthmus of Panama.

82. *the orb*, the whole world—*orbis terrarum*.

83. *narrow*, careful, scrutinising closely.

86. "Now the Serpent was more subtil than any beast of the field which the Lord God had made," *Genesis* iii. 1. Cf. 560

87, 88. *irresolute Of thoughts revolved*, i.e. a debate that for a long

time came to no decision in regard to—no settlement of—the thoughts pondered over. *sentence*, decision, Lat. *sententia*.

89. *imp*, evil spirit.

90. *suggestions*, temptations; see G.

95. *doubt*, suspicion

98 *passion*, deep feeling, emotion The alliteration emphasises the intensity of his emotion

99 Cf VII. 328, 329 (part of the account of the Creation).

“Earth now

Seemed like to Heaven, a seat where gods might dwell.”

100 *seat*, abode, dwelling-place; cf. the similar use of Lat *sedes*.

103 M. is fond of comparing the motions of the stellar bodies (=“other heavens”) to a “dance”; cf. V. 178, 620—624, VIII 125

104 *officious*, that serve thee, see G.

105 *as seems*. Cf VIII. 15—38, where dealing with the same thought M. uses the same cautious language—e.g. “that seem,” 19, “for aught appears,” 30 Probably his reason was that he thought that some of the heavenly bodies might be inhabited (VIII. 148—176). especially the Moon (III 459—462, VIII. 142—148).

107. *sacred*, used in reference to “light”, see 192, note.

*influence*, see G

110 *virtue*, power, efficacy, see G.

112. *animate*; see G

113 *growth, sense, reason* “The three kinds of life rising as it were by steps [‘gradual,’ 112], the vegetable, animal and rational; of all which Man partakes, and he only; he grows as plants he lives as all other animated creatures, but is over and above indued with reason” —Richardson See note on V 469

115. *joy in aught*. One joy is left to him, but only one (477—479).

119 *place*; implying ‘fit place to dwell in.’ *refuge*, i.e. from his misery.

126—128. Cf. the sentiment of the proverbial line *solamen miseris socios habuisse doloris*. Contrast P. R. I. 397—402.

130. *him destroyed*; a *dative* absolute construction In Elizabethan, as in modern, English the absolute case is the nominative, but in Old English it was the dative. Morris quotes Wyclif, *Matthew* xxviii 13, “Thei han stolen him *us slepinge*” With the present participle M. always uses the nominative absolute—cf. 312, 1147. so usually with the past participle; but in his fondness for classical constructions he *sometimes* employs the old idiom as suggesting more

the Latin ablative absolute Thus "*me* overthrown," *S A* 463, has more of a Latin sound than "*I* overthrown" Cf. again VII. 141—143

"This inaccessible high strength, the seat,  
Of Deity supreme, *us* dispossessed,  
He trusted to have seized."

(It is, I think, just possible from the punctuation of the original editions that M. intended "him destroyed" as an ordinary accusative after "follow" in 133, but apparently no editor takes the passage so)

133 *Follow*, i.e. fall, like man himself, into destruction.

139—154. Cf. VII. 131—167

140—151. Cf. the "Argument" of bk. VII. "God, after the expelling of Satan and his Angels out of Heaven, declared His pleasure to create another World, and other creatures to dwell therein"

140 *in one night*, that in which the rebellion in Heaven began; see v. 642—717, 743 *et seq.*

141 *well nigh half*, rather, "a third part," *Revelation* XII. 4 The number of the outcast Angels was a point much disputed among the Schoolmen.

142 *name*, cf. Lat. *nomen* in the sense 'race, stock'

145. *virtue*, efficacy, power; see G.

146, 147. *if they are his created*, which he denies when addressing his followers, v. 859—863, telling them that they are "self-begot, self-raised," 860. Yet he knew and elsewhere (iv. 42, 43) admitted to himself the truth

147—151. Cf. Satan's words at his first sight of Adam and Eve (iv. 358—360).

"O Hell! what do mine eyes with grief behold?

Into our room of bliss thus high advanced

Creatures of other mould, Earth-born perhaps"

150. *base original*, mean origin; referring to "earth," 149.

155. "He shall give his angels charge over thee," *Psalms* xc1. 11.

156. *flaming ministers*, the Cherubim (61, 62); cf. IV. 797, 798:

"So saying, on he led his radiant files,

Dazzling the moon" (i.e. the ranks of Cherubim)

157. *earthy*, so the original editions; the mis-reading *earthly* occurs often in modern texts.

166. *This essence*, i.e. the fiery ether of which M. conceived the Angelic forms to consist, as is shown by passages like I 117, v 499, VI 330, 433, and the discourse on Angels in his *Christian Doctrine*, I. VII—P. IV. iv. 185, 186 After their rebellion the "liquid texture"

(vi. 348) of the forms of the evil Angels degenerated into a "gross" substance (vi. 661), which tended more and more to "imbody and imbrute" (*Comus*, 468). That the forms of the fallen Angels changed was a doctrine taught by many of the Church-Fatheris

*to incarnate and imbrute*, probably, I think, intansitive, in apposition to "foul descent," with "this essence" as their subject, but they may be transitive, dependent on "constrained," with "this essence" as the object

170 *obnoxious*, in the sense of Lat. *obnoxius*, 'liable, exposed to'

172. Cf. IV 17, 18.

174 *higher*, i.e. aiming higher, against the Almighty himself.

175—8. Jealousy is one of the motives that animatē Satan against man, but the strongest is desire "to spite the great Creator" (II 384). Cf. 178 and X 1, "the spiteful act"

176 *son of despite*; modelled on Hebraic phrases like 'sons of valour,' 2 Samuel II 7, 'sons of Belial,' I Samuel II. 12.

180 *Like a must*, the simile is used again, XII. 629—631

192. *whenas* when, so *whereas* where, both are common in Elizabethan writers, and may perhaps have been originally rather more emphatic than the simple forms, though the distinction, if it existed, was soon lost

*sacred*; because "God is light," I John I. 5 Cf. the invocation ("Hail, holy Light,") in III 1—6.

193, 194. The origin of Gray's line, "The breezy call of incense-breathing Morn," *Elegy*, 17.

196, 197. Cf. passages like *Genesis* VIII. 21, *Leviticus* I 9.

198, 199. Cf. their "Morning Hymn," V 153—208

200 Newton aptly notes that M. himself was an early riser, quoting the passage to that effect in the *Apology for Smectymnuus*, P. W. III. 112. Cf. *L'Allegro*, 41—68. Among the Milton MSS found at Netherby Hall in Cumberland and printed by the Camden Society was a piece of Latin verse in praise of early rising.

212. *wild*, wildness.

213. *hear*, so the First Ed.; the Second misprints (?) *bear*.

218. *spring*, clump, thicket; commonly 'a sprig, single shoot of a tree,' as in *Venus and Adonis*, 656, "This canker that eats up Love's tender spring."

219 *redress*, set right.

228 *Compare*, used as a noun in III. 138, V. 467; so in Shakespeare.

229. *motioned*, proposed, cf. *motion* = 'proposal' in politics.



233 *to study household good* Cf. *S A* 1046—1049 Milton brought up his daughters on this principle Apparently he had good reason to be satisfied in this respect with his third wife, "a genteel person," says Aubrey, "of a peaceful and agreeable humour," who, according to tradition, was careful "in providing such dishes" as he liked best

241. *not the lowest end*, i.e. the highest object, since "without love no happiness," as Raphael tells Adam (VIII 621).

*not the lowest*, a *meiosis*.

245 *wilderness*, wildness.

247. Scan *convulse*, cf 909. So in *Hamlet*, II 1. 42.

249. Cf Cicero's saying which has become proverbial, *nunquam minus solus quam cum solus*, and the familiar lines in *Childe Harold* IV, "There is a pleasure" etc.

The verse is noticeable as having two extra syllables, see *Introduction*, p LVII.

264 *envy*, cf 175, note, and IV. 502, 503

265. *Or this, or worse*, whether this, or worse, *be his design* (261)

265, 266 The creation of Eve (*Genesis* II 21, 22) is described in VIII 465—471. Cf the allusion in II 53, 1154.

270. *virgin*, sinless, innocent. *majesty of Eve*, an abstract expression for the concrete.

276 *the parting Angel*, Raphael, whose last words to Adam were a warning to "beware" and "stand fast" in his obedience (VIII. 633—643)

281. *May*, i.e. who may.

282. *thou fear'st not* "Adam had not said so expressly, but had implied as much in enlarging particularly upon [their Enemy's] 'sly assault,' 256."—*Newton*.

288. *thoughts which*, the abrupt transition to the interrogative form "how found they?" marks the agitation of the speaker

*harbour*, dwelling-place, lodging; cf. 2 *Henry VI.* III. 1. 335, 336:

"Let pale-faced fear keep with the mean-born man,

And find no harbour in a royal heart"

289. *misthought*, not rightly thought, a participle. *so dear*, cf. 228.

290. *healing words*; again in *S A.* 605

292. *entire*, in the literal sense of Lat *integer* (from which *entire* is derived), 'untouched by, free from.' Lat. *in*, not + the root of *tango*, 'to touch.'

293 *Not diffident of thee* 'It is not because I do not feel confidence in thee that I,' etc

304 *dare*, 1 e to offer, cf. "offered wrong," 300

310 *Access in*, an increase of

314 *raised unite*, concentrate it when raised

320 *Less attributed to*, too little credit given to. *Less*, 1 e. than she deserved. Apparently M. scanned *attributed*, cf. VIII. 12

325 *like defence*, 1 e equal to, a match for, his force or fraud.

327. *only our foe*, she quotes Adam's argument (296—299), and then (329) endeavours to answer it

330 *front*, brow, forehead (Lat. *frons*), used with quibbling allusion to "affronts" in 328

334 *event*, issue, result, Lat. *eventus*, cf. 405, 984.

336 *Alone*, emphatic 'What is the value of these qualities till they have been tested and stood the test by their own unaided merits?' The sentiment is that of the fine passage in the *Areopagitica* where M. says, "I cannot praise a cloistered virtue," 1 e one that does not go out into the world and face evil (*P W* II. 68)

339 *As not secure*, 1 e as not to be secure. *to single or combined*, to us, whether separated or together

341 *no Eden*, 1 e "no place of happiness, not what its name denotes"—*Keightley*. "Eden" means 'pleasure'

351. *But God left free the will* On this point, as might be expected, M dwells often, cf. X 9, III 96—128, V 524—534. There is much bearing on the subject in chapters III and IV.—on "The divine Decrees" and "Predestination"—of the 1st book of his discourse on *Christian Doctrine*

351, 352. *what obeys Reason is free*, cf. XII. 83—101

353 *ware*, 1 e wary. *still erect*, always on the alert.

358. *mind*, remind.

361. *suborned*, procured for an evil purpose; qualifying "object."

367. *approve*, give proof of, demonstrate, see G.

371. *securer*, less on our guard, "less prepared" (381). See G. *thou seem'st*, to be, 1 e. "secure"

'It may be (says Adam) that if we remain together and let the trial come to us, instead of going to meet it, we shall not be so well prepared for it when it does come as you appear to be after my warning' if you think so, then go'

372—375. The rapid, rather abrupt style is meant, apparently, to indicate some displeasure on the part of Adam.

372 Newton thought that Milton here had in mind the incident of his own wife's leaving him soon after their marriage, see *Introduction*, p. xvi

377 i.e. for all her submissiveness she has the last word It is in these side-touches that M. shows his own estimate of women Indeed the picture he draws of Eve in this book is not agreeable. She is self-willed; easily flattered by the Serpent; disobedient of command (780, 781), selfish enough to drag down Adam in her fall (831); deceitful (877, 878), and so mean-spirited as to reproach him (1155—1161).

387. *Oread*, a nymph of the mountain (Gk *ὄρος* a mountain). *Dryad*, a nymph of the wood—literally of the trees (Gk *δρῦς*, an oak or any tree). *Delia*, Artemis or Diana, who was born in the island of *Delos*, the goddess of the chase, in which capacity she was attended by a "train" of nymphs M. refers to her in *Comus*, 441, 442, as

"the huntress Dian

Fair silver-shafted queen for ever chaste"

392 *Guiltless of fire* The conception of fire and its uses occurs to Adam later (x. 1070—1078).

*Guiltless of*, cf. the similar use of 'innocent of'

393—395 *Pales*, a Roman divinity of flocks and shepherds *Pomona*, the goddess of fruit (Lat. *pomum*); cf. v. 378. The story of Pomona's being wooed by *Vertumnus*, one of the lesser rustic deities of Roman mythology, is told by Ovid in the *Metamorphoses*, xiv. 623, *et seq*

394. *Likest*, misprinted *Likelhest* in the Second Ed. Newton restored the true reading

395, 396 *Ceres*, the goddess of agriculture *Yet virgin of*, i.e. before she had become the mother of Proserpine by Jupiter

*Proserpina*, the Latin form; in iv. 269 he uses the Englished form Proserpine.

On the appositeness of the comparisons in 386—396 Pearce has an excellent note "She [Eve] was likened to the Nymphs and Delia in regard to her gait, but now that Milton has mentioned her being 'armed with garden tools,' he beautifully compares her to Pales, Pomona, and Ceres, all three Goddesses like to each other [and to Eve] in these circumstances, that they were handsome, that they presided over gardening and cultivation of ground, and that they are usually described by the ancient poets as carrying tools of gardening or husbandry in their hands."

401, 402. 1 e to be returned and *to have* all things, etc.; an instance of *zeugma*

409 *hellish rancour imminent*. The word-order, a noun between two qualifying epithets, is common in M; cf 5, 1047 We find it in Greek, cf. Euripides, *Phænissæ*, 234, *νιφθόβολον ὄρος ἰρόν*.

418 *more pleasant*, 1 e especially pleasant

419 *tendance*, that which they tended, the abstract word being used in a concrete sense, as often in M

423. *to*, agreeably to, in harmony with Cf *S. A.* 1539, "And to our wish I see one hither speeding," 1 e just as we wanted

426. *bushing*, there is no authority for *blushing*, as some texts print

429. *Carnation*, an adjective, perhaps 'crimson'

436 *voluble*, in the literal sense of *volubilis*=rolling.

438. *Imbordered*, planted so as to form a border

*each bank*, 1 e. either side of the "walk" (434). *hand*, handiwork; she had planted and tended the shrubs and flowers.

439, 440 There is a fuller allusion to the legend of the 'Garden of Adonis' in *Comus*, 998—1002 No doubt, M knew the long description of the 'Garden' in the *Faerie Queene*, III. 6. 29—49, which Keats in turn followed in *Endymion* II The allusion is not uncommon in Elizabethan writers. Cf Ben Jonson, *Cynthia's Revels*, v. 3, "I pray thee, light honey-bee, remember that thou art not now in Adonis' garden, but in Cynthia's presence, where thorns lie in garrison about the roses"; and Giles Fletcher, *Christ's Victorie on Earth*, 40, "Adonis' garden was to this but wayne." The chief classical authority for the legend is Pliny, *Natural History*, XIX. 4, where the gardens of Adonis and *Alcinous* are mentioned in the same sentence

*revived*, 1 e after he was slain by the boar. According to the myth, the prayers of Aphrodite (Venus) moved the gods of the lower world to allow Adonis to return to the earth every year and pass six months with the goddess Spenser treats the story as an allegory of the immortality of love and says (*Faerie Queene*, III. 6. 46—48) that after his restoration to life Aphrodite would not let Adonis descend to the nether world but kept him in the 'Garden':

"By her hid from the world, and from the skill

Of Stygian Gods which doe her love envy"

440 *renowned*, i.e. through Homer's mention of him.

441. *Alcinous*, the king of the Phæacians in the island of Scheria, who entertained Odysseus ("Laertes' son") in his wanderings—*Odyssey*

VII—XIII The gardens and vineyard of his palace are described in *Odyssey* VII. 112—132, a description which made them proverbial for beauty. Hence the references to them here and in v. 340, 341 and in Milton's third *Elegy*, 43, 44 (*non dea tam varus ornaret floribus hortos | Alcinoi Chloris*)

442, 443 Referring to the Garden of Solomon ("the sapient king") mentioned in the *Song of Solomon*, VI 2. By "fan Egyptian spouse" M means "Pharaoh's daughter," 1 *Kings* III 1, to whom the *Song* alludes in VII 1 ("O prince's daughter") Some critics regard the *Song of Solomon* as an *epithalamium* on Solomon's marriage with this princess.

*not mystic.* M inserts these words as the allusion is to Scripture—not as before, to classical legend Contrast "feigned," 439

445—454. Perhaps "only a narrative of what befell the poet in his younger days, when living in his father's house in Bread Street, in the City."—*Keightley* Cf. the seventh of his Latin Elegies, where, speaking of his youth, M. says

Et modo qua nostri spatiantur in urbe Quirites  
et modo villarum proxima rura placent.

lines which Cowper renders

"I shunned not, therefore, public haunts, but strayed  
Careless in city, or suburban shade"

(Probably the "public haunt" specially meant was Gray's-Inn Walk, then the fashionable promenade, and not far from Milton's home)

446. *annoy*, make *noisome*, pollute, see G.

450 *tedded*, mown and spread out to dry. Thomson, who imitated M. much, has the word in his *Summer*, "Wide flies the tedded grain," i.e. the corn-sheaves are scattered to dry Of Scandinavian origin.

453. *for her*, because of her.

454 *sums*, sums up (cf. 113).

456 *plat*=plot; see G.

458 *more soft*, i.e. than those of *Angels* (implied in "Angelic")

463. *That space*, i.e. for that space of time.

467, 468. Cf. the sentiment of the famous lines (l. 254, 255)

"The mind is its own place, and in itself

Can make a Heaven of Hell, a Hell of Heaven."

*Though in*, i.e. even if 'ere in.

471. *recollects*, in the literal sense 're-collects,' i.e. gathers together again, cf. l. 528 ("his recollected pride soon recollecting").

476. *for Hell*, i.e. a substitute for, instead of.

476—478 i.e. not hope of enjoying pleasure but hope of destroying all pleasure, save such as lies in the work of destroying

479, 480 *pass Occasion*, let slip the opportunity.

483. *intellectual*, intellect; see 606, note

485. *of terrestrial mould*, i.e. "formed of earth" (149), a "man of clay" (176) *mould*=material, substance, as often in M.

488 *to*, compared with

489. Cf. Tennyson's description of Helen of Troy in *A Dream of Fair Women*

"A daughter of the gods, divinely tall,  
And most divinely fair."

490, 491. i.e. love and beauty inspire a certain awe unless there is a still stronger influence of hate to counteract them

*not approached*, i.e. if not, the metaphor is continued in "way" and "tend" (= 'direct my course'), 493.

496. *indented*, "going in and out like the teeth of a saw," says Newton, who refers to the description of the snake in *As You Like It*, IV. 3. 113.

"it unlink'd itself,

And with indented glides did slip away"

502 *spires*, coils, Lat. *spira*, a coil, wreath Cf. Pope, *Rape of the Lock*, 509, "Now glaring fiends, and snakes on rolling spires"

505 "He here enumerates all the transformed serpents of which antiquity had told, viz. those into which Cadmus and his wife Harmonia were changed in Illyria, that which accompanied the Roman ambassadors from Epidaurus to Rome, and those which were regarded as the sires of Alexander the Great and of Scipio Africanus; of which the former ['he'] was said to have been Jupiter Ammon, the latter Jupiter Capitolinus."—*Keightley*.

*not those that changed*, i.e. not those *serpents* that changed *into themselves* Hermione and Cadmus. This interpretation—Keightley's—seems the best; but some editors insert a comma after "changed," taking it intiansitively and treating "Hermione and Cadmus" as in apposition to "those."

506 *Hermione*, the name usually given is Harmonia The story how Cadmus King of Thebes and his wife Harmonia came to Illyria and were changed into serpents is told by Ovid in the *Metamorphoses*, IV. 562—602, a passage which M seems to have had again in his mind when he described the final change of Satan, X. 511—532. The

*Metamorphoses* was one of Milton's favourite books, according to his daughter's statement; see Johnson's *Life*

506, 507 *the god, Æsculapius*, the god of medicine, whose chief seat of worship was at Epidaurus. At the time of a great pestilence at Rome the oracle of Delphi bade the Romans seek the aid of Æsculapius; so they sent ambassadors to Epidaurus and the god appeared to them in the form of a serpent which accompanied them back and stayed the pestilence at Rome, where Æsculapius was thenceforth worshipped. This legend also is told by Ovid, *Metamorphoses*, xv. 622—744.

507. *nor to which*, i.e. *nor those serpents* into which Jupiter Ammon was changed and was seen (i.e. by mortals).

The story that Jupiter Ammon—the "Libyan Jove," iv. 277, so called in allusion to his shrine in the Libyan desert—was the father of Alexander the Great occurs in Plutarch's *Life of Alexander*. Dryden uses it, with obvious reference to this passage, in *Alexander's Feast*, 21—29. A similar fable represented Jupiter *Capitolinus* (i.e. of the *Capitol*) as the father of Scipio Africanus, the vanquisher of Hannibal *Olympias*, the wife of Philip of Macedon.

510. *the height*, the glory, pride; or perhaps 'the greatest man.'

516. *So*, his habitual way of introducing the completion of a simile, cf. 643, 677, 1059.

522. An allusion to the legend of the sorceress Circe who bewitched men with magic drugs, and then by a touch of her wand transformed them into animals (cf. "herd disguised") which she kept in subjection. Cf. the account in *Odyssey* x. how Odysseus came to the island of *Æa* where she dwelt, and how she changed some of his followers into swine. Milton represents Comus as the son of Circe and assigns to him the attributes of the Enchantress. See *Comus*, 50—77.

525. *turret*, towering *enamelled*, smooth and variegated like enamel. Perhaps M. recollected *A Midsummer Night's Dream*, II. i. 255, "And there the snake throws her enamell'd skin" (i.e. throws off, casts).

529, 530. i.e. either he actually used the serpent's tongue as an instrument of speech (although "not made" for it, 749), or he caused a voice to sound by impression of the air.

532. This description of the temptation should be compared with Eve's account of the dream in which she supposed herself to be tempted, v. 35—93.

533. *sole wonder*; Cf. Comus's address to 'the Lady' in *Comus*, 265, "Hail foreign wonder"; and *The Tempest*, I. 2. 426, 427.

544 *shallow to*, without sufficient intelligence to, rather a favourite epithet of contempt with M

549. *glozed*, spoke flatteringly; see G. *proem*, introduction, Gk *προοιμιον*, a prelude in music (cf. "tuned"), hence a preface to a poem or speech

553. *may*, can; the original use, cf Germ *mag*. So *might* = 'could,' 598

558. *The latter I demur*, 'as to the latter—"sense," 554—I am doubtful whether it was denied to brutes, for' etc. Probably this is an expression of Milton's own opinion, cf VIII 373, 374:

"They also know,

And reason not contemptibly",

where "they" = the brute creation. *demur*, see G.

560, 561. *I e thee I knew to be* the subtlest beast; because Raphael had so described the serpent when speaking with Adam and Eve (VII. 494, 495).

563. *speakeable*, used actively, 'able to speak.'

*of mute*, from being mute; an imitation of the use of *ék* in Greek and *ex* in Latin to express change from one condition to another, cf. the oft-quoted examples *τυφλὸς ἐκ δεδορκότος* (Sophocles, *Œdipus Rex* 454) and Horace's *ex humili potens* (*Odes*, III 30 12) So in 712, X. 720, XI 56, 57, XII 167, and in Milton's prose-works, e.g. in the *Tenure of Kings*, "raised them to be high and rich of poor and base," *P. W.* II. 47 Cf. Wordsworth, *The Recluse*, "Happier of happy though I be"

574. *apprehended*, understood.

575. *roving the field*; cf. *Comus*, 60, "Roving the Celtic and Iberian fields." So 'roam' is transitive in I 521.

581, 582. *fennel*; of which serpents were supposed to be fond; cf. Pliny, *Natural History*, XIX 9, *feniculum anguibus gratissimum*. They were also thought to suck the teats of sheep and goats. (From Newton's note)

586—588. Cf. 740, 741.

599, 600. *to degree Of reason*, to the extent of giving me the faculty of reason

*inward*; cf. "internal man," 711; externally there was no change in him, 601.

601. *Wanted not*, was not lacking. *retained*; in somewhat loose agreement with *me* (599).

605. *or muddle*, in the air.



606 *fair*; similarly used as a noun by Shakespeare; cf *Sonnet* XVI 11, "Neither in inward worth nor outward fair." In Elizabethan writers the use of an adj.=a noun is common, cf 'good,' 'sweet,' 986, 'deep,' x. 844, 'pale,' x. 1009.

612 *universal Dame*, mistress (*domina*) of all. Cf "Empress," 568; "Queen of this universe," 684

613 For a more striking instance of the same alliterative effect (s s), designed to suggest the serpent's hiss, see x 520—526.

*spirited*, possessed by a spirit.

615, 616. *thy overpraising*, i.e. of herself She thinks that in his excessive compliments (cf 605—612) he has scarcely shown such "reason" (600) as he said that the fruit conferred

616 *virtue*, efficacy, power; cf 649 and see G.

621 *greater*, i.e. than is touched *store*, abundance, supply.

623. *to their provision*, to enjoy what is provided for them

624 *birth*, produce—'what she bears'; *birth* is from A S *beran*, 'to bear,' and in the original editions of *P. L.* the word is here spelt *beareth* As in the passages where the word occurs in its ordinary sense it has its ordinary form, some editors think that M intended the peculiar form *beareth* to indicate the somewhat peculiar sense, and retain the form. The *New English Dictionary* (which does not recognise *beareth* as an independent form) quotes Dryden's translation of *Georgic* I. 196:

"The fruitful Earth

Was free to give her unexacted birth"

629. *blowing*, blossoming, see G. *balm*, i.e. the balsam-tree (Gk *βάλσαμος*), to which "myrrh," a kind of thorny shrub, is akin. Of course 'balm' and 'balsam' are the same word in origin

630. *conduct*, guidance, escort.

634. *wandering fire*, an *ignis fatuus*; cf. the German *elf-licht*.

635 *Compact of*, composed of; cf *Titus Andronicus*, v. 3 88, "My heart is not compact of flint nor steel"

638—642 Cf. Burton, *Anatomy of Melancholy*, "Fiery spirits or devils are such as commonly work by blazing Stars, Firedrakes, or *Ignes Fatui*, which lead men often *in flumina*, aut *præcipitia*" (ninth ed., 1800, I. 65) The chief of these spirits were Will-o'-the-Wisp and Jack-o'-the-Lantern. M. alludes to the superstition in *L'Allegro*, 104 (see Pitt Press note) and *Comus*, 433, but whether he himself believes in it we do not know as he is careful to add the qualifying words "they say." Cf. *Comus*, 432—437.

"Some say no evil thing that walks by night,  
In fog or fire, by lake or moonish fen,

Hath hurtful power o'er true virginity"

640 M recollected *A Midsummer-Night's Dream*, II i. 39, "Mislead night-wanderers, laughing at their harm" (said of the mischievous Puck; cf. also III. i. 112)

643. *fraud*, offence, crime (Lat *fraus*); or 'hurt, damage.'

645 *root*, source; used perhaps with a grim, quibbling allusion to "tree."

648. *Fruitless fruit*. There are not a few of these jingling phrases in M. See note on line 11, and cf. "beseeching or besieging," v. 869, "feats of war defeats," *S A* 1278. Generally he expresses sarcasm or contempt by them. The use of this figure of speech (*paronomasia*), is specially common in late Latin writers, see Mayor's note on Cicero's 2nd *Philippic* xi. 13. M. uses it in his Latin writings, cf. the *Christian Doctrine*, I. 11, "*Natura natam se fatetur .et fatum quid nisi effatum divinum omnipotentis cuiuspiam numinis potest esse?*" Something similar is found in Hebrew.

653 *Sole*, because it was the only recorded command laid upon Adam and Eve, cf. IV. 421, 433

*daughter of his voice*, a literal rendering of a Hebrew phrase which implies 'a voice from Heaven.' Wordsworth describes Duty as "Stern daughter of the Voice of God," *Ode to Duty*.

*the rest*, for the rest—"in all else" (Lat *cetera*)

654. Cf. *Romans* ii. 14, "these are a law unto themselves."

655—663 See *Genesis* iii. 1—3, the words of which M. follows very closely.

655. *guilefully*, because he knew that only one tree—not "all"—was forbidden them

667. *New part puts on*, assumes a new character, i.e. feigning indignant sympathy with man

668. *Fluctuates*, used literally; 'undulates' (Lat *fluctuat*) with his body.

670. *some orator*; such as Demosthenes, to whom M. refers in *P. R.* IV. 268—271; or Isocrates, the "old man eloquent" of his Sonnet (x) "Daughter to that good Earl," and author of the λόγος Ἀρεοπαγίτικός whence the title of the *Areopagitica* was adapted; or Cicero (cf. 675, note). In *P. R.* IV. 356—360 he makes the Saviour speak of the Prophets of Israel as better teachers of the true principles

of statesmanship "Than all the oratory of Greece and Rome" (i.e. orators)

672. *since mute*, i.e. not merely in Greece and Rome, but altogether, as though eloquence were an extinct quality.

*addressed*, ready to discuss. *addressed*, see G.

673. *in himself collected*, i.e. completely master of himself.

673, 674. *each part, Motion, each act*, the orator's whole form, and every movement and gesture

*won audience*, i.e. attention, cf. the picture of Satan addressing his followers, X. 458, 459.

675. *in highth began*, plunged right into the subject (*in medias res*). Probably (as Thyer remarked) M. had in mind the abrupt commencement of Cicero's first Oration against Catiline—*quoisq;ue tandem abuteis, Catilina, patientia nostra?*

680. *science*; in its original wide sense 'knowledge' (*scientia*), cf. Gray's *Elegy*, 119, "Fain Science frown'd not on his humble birth"

681, 682. Cf. Vergil's line *felix qui potuit rerum cognoscere causas*—*Georgic* II 490

685—712. See *Genesis* III 4, 5

687. *To knowledge*, i.e. in addition to.

698. *how just!* how right and proper, i.e. is knowledge of good

700. *ye*, wrongly changed to *you* in some editions. Originally *ye* was used for the nominative only and *you* for the objective cases, cf. "Ye have not chosen me, but I have chosen you," *John* xv. 16. Elizabethan writers, however, often disregarded the distinction

701. *not feared*, i.e. not to be feared.

702. *the fear*, i.e. of God. The Serpent's argument is—"You fear of death implies injustice on the part of God: but if He is "not just," then is He "not God," and so not to be feared" (701).

710—712. So Adam also reasons; cf. 932—937.

710. *should*, so the original editions; *shall*, which some modern texts print, is obviously due to 708.

711. *Internal Man*, though externally he is still a serpent; cf. 601.

712. *of brute . . . of human*; the same idiom as in 563

713. *So ye shall die perhaps*, i.e. *this* perhaps will be the death meant for you, of which you spoke (663).

713, 714. *put off on*, cf. the New Testament often, e.g. *Colossians* iii 9, 10, "ye have put off the old man . . . and have put on the new man."

*Human*=humanity; 606, note.

719. *On*, over; so as to influence our belief

P. L. IX. X.

722. *if they*, i.e. produce.
- 729, 730 *can envy dwell* etc.; a variation of Veigel's *tantane animis caelestibus ira*—*Aeneid* I. 11. So in VI 788, see also IV. 118, 119
732. *humane*, a complimentary term, 'gracious.' Some editors interpret it='human,' a sense which it does not bear in the two other places where M. uses it, viz II 109, *P.R.* I 221
- 735, 736 i.e. merely to behold which might tempt.
- 737 *impregned*, filled, Lat *impregnare*, cf IV 500
- 740, 741. Cf 586—588, v 84—86 *with desire*, cf *Genesis* III. 6, "a tree to be desired"
742. *Inclinable*, leaning to, inclined towards (Lat *inclinabilis*)
754. *Commends*, is recommendation of, 'makes thee seem more desirable.' *infers*, proves
- 758 *In plain*, cf "in few," i.e. words, X. 157
768. *intellectual*, cf "wise and wisdom-giving plant," 679.
- 771 *author*, informant *unsuspect*, not to be suspected.
- 773, 774 'Being ignorant of good and evil, how can I know what is to be feared?'
777. Cf *Genesis* III 6, "good for food, and pleasant to the eyes"
- 778 *Of virtue to*, with efficacy to, cf 865, "of divine effect to."
- 781 *eat*, a pterite = *ate*, so often in Shakespeare, cf *Macbeth* II. 4. 18
- 782—784 The introduction of "signs" and omens after the manner of classical writers occurs at several important points in the action of the poem Cf. 1000—1003, VIII. 513, 514, XI 182—207 Similarly Grotius in his *Adamus Exul*, the tragedy on the Fall of Man with which M. is thought to have been acquainted, represents Eve's disobedient act as accompanied by portents—*atque hoc trepido tota subsiluit solo*.
783. The pathetic effect of the alliteration is noticeable, cf. the *Nativity Ode*, 186
792. *knew not eating*, i.e. that she was eating; an imitation of the Greek use of a participle after verbs of knowledge or perception, as e.g. in Euripides, *Hecuba*, 397, οὐ γὰρ οἶδα δεσπότης κεκτημένος So in *S. A.* 840, "Knowing, as needs I must, by thee betrayed," i.e. that I was betrayed
793. *boon*, gay, cheerful; cf 'boon companion.'
- 795 *virtuous precious*, equivalent to superlatives Ben Jonson in his *English Grammar*, bk II. chap. IV, refers to this use of the positive, which may have been imitated from the Greek and Latin idiom. Editors quote δῖα θεάων, *Iliad* V 381, and *sancti deorum*, *Aeneid* IV. 576.

796. *operation*, effect; cf 1012.

797 *To sapience*, even to the point of conferring wisdom, cf 599 ("to degree of"). *unsated*, without fame, unknown

800 *Not without*, with (Lat. *non sine*).

803—805. 1 e she intends to eat of the fruit till she equals the gods ("others"), however much they may grudge ("envy") her the knowledge

805—807 The Serpent had argued that the tree was not the gift of the gods, 718—728

807. *Experience*, making trial *owe*, am under an obligation.

811—813 Cf. texts like *Psalms* x. 11, xciv 7, *Job* xxii. 13, 14.

815. *safe*, not dangerous, not likely to harm; cf the colloquial phrase 'safe out of the way.' *Macbeth* (III 4. 25) asks the murderer "But Banquo's safe?" 1 e disposed of, so as not to cause trouble

818 *give him to partake*, cf the Latin idiom, as in *Aeneid* I. 66, *tibi divum pater . mulcere dedit fluctus*

820 *odds*, balance, advantage; cf x 374

821. *to add what wants*, to supply what is deficient.

823 *more equal* Cf Milton's earliest description (IV. 296) of Adam and Eve, "Not equal, as then sex not equal seemed" Johnson says, "The superiority of Adam is diligently sustained" (*Life* of Milton) Cf. IV. 295—299, 635—638; VIII. 540—575, x. 145—156, 888—898 passages which, taken together, are evidence of Milton's own conception of the difference between man and woman. There is indeed something curiously personal in the references to woman in his poems, as though he could not refrain from expressing his own views; cf. 1182—1186

830. *to think*, 1.e. of.

832, 833 Cf Horace's *tecum vivere animum, tecum obeam libens*—*Odes* III 9. 24.

837 *sciential*, conferring knowledge, 1.e. on those who partake of it; see G. There is a happy allusion to Milton in Lamb's essay *Oxford in the Long Vacation*, where he describes his visits to the libraries "I seem to inhale learning; and the odour of their [the books'] old moth-scented coverings is fragrant as the first bloom of those sciential apples which grew amid the happy orchard" (1.e. of Eden)

845. *divine of*, foreboding=Lat. *divinus* in the sense 'prophetic of,' as in Horace, *Ars Poetica* 218, *divina futura sententia*

846. *the faltering measure*, the tremulous, uneven 'beat' of his heart.

851 *smiled*, cf. Lat. *ridere* in the sense 'to look pleasant'

852 *ambrosial*, see G

853, 854. i.e. the pleading expression in her face, showing that she was conscious of guilt, served to introduce the apology she was about to make. The construction seems to be, 'excuse came as prologue and (came) to lead up to apology'—*prompt* being a verb. The alteration "*too prompt*" (adj.) is tempting, but has no authority

864 *tasted*, if tasted

867. *tasted such*, i.e. tasted and found such.

872 *to admiration*, cf. F. *à merveille*, admirably, wonderfully well

875 *to correspond*, to be the same in me as in the Serpent

*open mine eyes*, cf. 706—708, 985

877—885 A deceitful argument, contrast her reasoning in 823—825

890 *Astonied*, astonished; cf. *Job* xvii 8, "Upright men shall be astonished at this" See G *horror chill*, cf. Vergilian expressions like *gelidus tremor* and *frigidus horror*—*Æneid* II 120, 121, III. 29

899 *amiable*, lovely, pleasing to the eye, of the five epithets in the line it is the only one that carries on the notion in "fairest," 896, and "to sight," 898 See G

901. The alliteration seems to emphasise the certainty and hopelessness of her doom *to death devote*, from Horace's line *devota morti pectora libera*—*Odes* IV 14 18 *devote*, see G

910 *wild*. The epithet well marks Adam's distress even Paradise has suddenly lost its beauty in his eyes and become "wild" and dreary.

914, 915 "And Adam said, This is now bone of my bones, and flesh of my flesh: she shall be called Woman," *Genesis* II. 23.

922 *hast*, so the First Ed; the Second *hath*

922, 923 The original editions have a comma after "dared," with the sense—'who hast been so daring, had it been only in gazing on the fruit covetously.' Some editors remove the comma after "dared" and make the construction "dared to eye": a needless change, I think. *sacred to*, devoted to (= Lat. *sacer*).

927. *so*, even so, i.e. though what is done cannot be undone.

928. *fact*, in the literal sense 'deed,' Lat. *factum*, cf. 980

929. *hainous*, see G. *foretasted fruit*, the fruit having been tasted already, i.e. "by the serpent," 930.

932—937. This was the Serpent's argument to Eve; cf. 710—712.

939. *in earnest*, really.

940 *prime*, chief, Lat. *primus*, first.

944. *frustrate*, frustrated, baffled in his design, see *animate* in the Glossary.

945 *Not well conceived of*, i.e. it is not to be supposed that the Almighty would act thus Cf. "Nor can I think that," 938

947, 948. *lest the Adversary say*. Cf. *Deuteronomy* xxxii 27. For "the Adversary" = Satan, according to the meaning of the name, cf. *Job* i 6 (margin), i *Peter* v 8

951. *Matter of*, material, or occasion, for, cf. 1177.

953 *Certain to*, resolved to An imitation of Lat. *certus*, with infinitive or gerund, = 'determined to', cf. *certus eundi* and *certa mori*—*Æneid* IV 554, 564

964. *attain*, i.e. to it, viz. Adam's "perfection"

965 *I boast me sprung*, cf. the Homeric εὐχομαι εἶναι

967 Cf. VIII. 604 and the definition of friendship—"one soul in two bodies"

974 *by occasion*, indirectly.

977—981. Again her deceitfulness is marked, contrast 826—831

980 *oblige*, in the sense of Lat. *obligare*, to render liable to punishment, make guilty. *fact*, cf. 928.

986. *Taste*, the sense of taste, palate *sweet*, cf. 606, note

989. Cf. the proverbial phrase 'to scatter to the winds.' Newton compares Horace, *Odes* I 26, 1—3.

998. *not deceived*, as Eve was by the serpent, Adam sinned wilfully. Cf. i *Timothy* ii. 14, "And Adam was not deceived, but the woman being deceived was in the transgression."

999. Cf. x. 151—153 *fondly*, foolishly.

1000—1004. Cf. 782—784 (with note).

1003, 1004. It has been remarked that this is the only passage in the poem where M. uses the phrase 'Original Sin'; the doctrine expressed by it he discusses in the treatise on *Christian Doctrine*, i. VII, xi (*P. W.* iv. 193—195, 260—262).

1007. *that*, so that.

1009. *swim*, revel; cf. xi. 625, "swim in joy." So in the *Faerie Queene*, i. 12. 41, "Yet swimming in that sea of blissful joy"

1011. Cf. Horace's *spernit humum fugiente penna*—*Odes* III. 2. 24.

1018. *elegant*; in the sense of Lat. *elegans*, 'refined in taste, fastidious.' Cf. v. 335, "tastes inelegant."

1019, 1020 "Since we use the word *savour* in both senses [physical and moral], and apply it to the understanding as well as to the palate."

—*Newton* In this rather far-fetched thought M is really playing upon the two senses of Lat. *sapere*, 'to taste' and 'to have discernment, be wise'—both *sapience* (1018) and *savour* (through the French) coming from *sapere*. Newton quotes the same quibble from Cicero's *de Finibus* II '8, *nec enim sequitur ut cui cor sapiat ei non sapiat palatum* "Taste," e.g. 'man of taste,' lends itself to the same sort of word-play

1026 *Foi*, instead of

1027 Cf. *Exodus* xxxii. 6

1034. *toy*, caress

1042 Cf. *Proverbs* vii 18

1046—1052 Contrast the earlier description of Adam's sleep (v 4, 3) as

"aery light, from pure digestion bled,

And temperate vapours bland."

1050. *unkindly*, not natural. *fumes*, vapours, as of intoxication, cf. Dryden, *Aurengzebe*

"Power like new wine does your weak brain surprise,

And its mad fumes in hot discourses rise."

1056, 1057. *confidence righteousness honour*, i.e. "were gone"

1058 *Shame*, personified, as in 1097. In the original editions the sense was obscured by the omission of a stop after "shame"

1058, 1059 *he covered*, cf. *Psalms* cix 29, "Let mine adversaries be clothed with shame"

*but his robe Uncovered more*, i.e. Shame, till then unknown to them (iv 313—318), made them conscious of their nakedness. The thought is worked out in his *Christian Doctrine*, I XII—*P. W.* iv. 264.

1059—1062. See *Judges* xvi. 4—20; and cf. *Samson Agonistes* almost *passim*. There is a striking application of the story in *The Reason of Church Government*, bk. II.—*P. W.* II. 506, cf. also the allusion in *Eikonoklastes* XXII.

*the Danite*, cf. the description of Samson's father Manoah in *Judges* xiii. 2, "a man of Zorah, of the family of the Danites," i.e. of the Tribe of Dan.

1061. Some editors have put forward the view that here and in the three lines of *S A.* where the name occurs M treated the second syllable of *Dalilah* as short or unaccented, e.g. *Dall'lah*, a scansion which seems to me as unpleasant as it is needless. The correct accentuation is *Dalilah* (=Daleelah), and the last two syllables form a trochee or "inversion of rhythm" such as M admits into any foot of his blank verse; see p. lxii. Thus the present line, I think, runs



"Of Philistē[an] Dalilah, | and wāk'd,"

the third foot having no stress or accent; see p lxii

The lines in *S. A.* in which the name comes are -

"Was in the vale of Sorec, Dalila," 229.

"Than Dalila | thy wife," 723 (a short verse).

"The sumptuous Dalila | floating this way," 1072

In each verse the trochee is rhythmical and quite regular. 'Dalilah' follows the first syllable of the Greek form, the form in the Authorised Version, 'Delilah,' is nearer to the Hebrew. As printed in *S. A.* the name has no *h*, perhaps an intentional difference, *M.* being extremely particular where *sound* was affected.

1062 *they*, i.e. "waked."

1064. *strucken*, cf. *The Comedy of Errors*, I. 2. 45, "The clock hath strucken twelve upon the bell." The forms of the preterite and past participle of *strike* vary greatly in Elizabethan English.

1068 *worm*, serpent; cf. *Antony and Cleopatra*, V. 2. 243, where Cleopatra asks for the asp or serpent to kill herself, "Hast thou the pretty worm of Nilus there?"

1069. *true in*, i.e. in regard to

1079 *the last*, the worst, greatest, cf. Lat. *extremus*, *ultimus*.

*of the first*, i.e. lesser evils, which they may well expect, seeing that they have already experienced the greatest of evils, viz. shame.

1080—1082. Cf. X. 723—725, XI. 315—317.

1083 *this earthly*, i.e. shape, or "earthly" might be a noun = 'mortal nature,' as in VIII. 453, "My earthly by his Heavenly overpowered."

1086—1088 Cf. IV. 244—246

"Both where the morning sun first warmly smote

The open field, and where the unpierced shade

Imbrowned the noontide bowels—"

'unpierced,' i.e. by the sun

1087. *To star* Newton quotes Statius, *Thebais* x. 85, 86, *nulla penetrabilis astro | lucus iners*, which perhaps suggested Spenser's description of the grove "Not perceable with power of any star," *Faerie Queene*, I. i. 7. Cf. *Arcades*, 88, 89.

"Under the shady roof

Of branching elm star-proof"

1088 *brown*, dark, see G. *cover me*, cf. *Revelation* vi. 16.

1090 *them*; the "Heavenly shapes," 1082

1091 *as in*, seeing that we are in, Lat. *ut*, cf. X. 978.

1101—1111 The reference is to the banyan-tree of Indian fig

(*figus Indica*). Warton pointed out that M has followed closely—cf the numerous verbal similarities—the account of this tree in Geiard's *Herball*, 1597 (the standard Elizabethan work on botany), where it is called "the arched Indian Fig-tree" Geiard, who took his information on the subject from Pliny, *Natural History*, XII. 5, says.

"The ends [of its branches] hang downe, and touch the ground, where they take roote and grow in such sort that theyr twigs become great trees; and these, being grown up unto the like greatnesse, do cast their branches or twiggy tendrels into the earth, where they likewise take hold and roote; by means whereof it cometh to passe that of one tree is made a great wood or desert of trees, which the Indians do use for coverture against the extreme heat of the sun. Some likewise use them for pleasure, cutting downe by a direct line a long walke, or as it were a vault, through the thickest part, from which also they cut certain loopholes or windowes in some places, to the end to receive thereby the fresh cool air that entreth thereat, as also for light that they may see their cattell that feed thereby. From which vault or close walke doth rebound such an admiabie echo or answering voice. The first or mother of this wood is hard to be known from the children."

The description of the size of the leaves of this tree—"broad as Amazonian targe," IIII—is due to the same source, Geiard reproducing Pliny's mis-statement that *foliorum latitudo pelta effigiem Amazonice habet*. The description is inaccurate as the leaves of the *banyan* are small: it is the *banana* or plantain-tree that has large leaves which "are used, on the coast of Malabar, in the same manner as here by Adam and Eve."—*Keightley*. Pliny in describing the *Ficus Indica* evidently united the characteristics of the *banyan* and *banana*, and apparently writers even later than M repeat the confusion. The *banyan* from its peculiar character is described in many early travels, e.g. in Sir Thomas Herbert's (1634) and Tavernier's (1684).

1103. *Decan*, the name was often applied to the Indian peninsula in general, i.e. so as to include Malabar.

1111. Cf. Vergil's reference to the 'crescent-shaped shields' (*lunata pelta*) of the Amazons, *Æneid*, I. 490. *targe*, see G.

1113. Cf. the marginal rendering in *Genesis* III. 7, "things to gird about."

1115. *of late*, i.e. as compared with the remote events of which the poem treats; not strictly "of late" in relation to Milton's own time, because the date of Columbus's discovery was 1492.

1117 *With feathered cincture* Hence Gray's phrase, "feather-cinctur'd chiefs," spoken of the Indians of South America, *The Progress of Poetry*, 62.

1127—1131. \* Cf 351—356

1140, 1141 Cf. Eve's words "what is *faith* unassayed?" 335. *approve*, cf 367 *owe*, possess; see G.

1144. Cf Homer's ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων

1154. Cf 265, 266, note

1155. *the head* An allusion to 1 *Corinthians* xi 3, "the head of the woman is the man" So in iv 443.

1158. *faule*, yielding. *gainsay*, oppose my wish

1159 Alluding to 372—375.

1163, 1164. *the love*, i.e. that you have to offer me; "*thy love*" is a needless change. *the recompense*, i.e. that you make *for my love* to you.

1164, 1165 *expressed Immutabile*, shown to be unchanging, the words refer to Adam's love for Eve, which he had "expressed," i.e. demonstrated, so strikingly; cf 961, 962

1175 *secure*, feeling sure

1182—1186 No doubt, an expression of Milton's own opinion.

1183. *women*, he may have dictated *woman*

1189. *contest*. M accents both noun and verb (x. 756), as we do the verb alone, *contest*; cf xi 800, "In sharp *contēst* of battle found no aid."

## BOOK X.

1 *hainous*, cf. ix. 929 *despiteful*, full of spite, i.e. against the Almighty; see ix. 175, note

5—7 Contrast ix. 811—816.

9. *with free will armed*. Cf. 46 and see ix. 351, note.

10. *Complete to*, fully equipped so as to, qualifying "mind" or "Man." Some editors remove the comma of the original editions after "armed," which they connect with "complete." But the rhythm seems to me to favour a slight pause at the end of verse 9

12 *they*, i.e. "Man," 9, used collectively, as in *Genesis* i. 26.

14 *which*, i.e. "injunction," 13.

16 *manifold in sin*. "The Divines reckon up several sins as included in this one act of eating the forbidden fruit, namely, pride, uxoriousness, wicked curiosity, infidelity, disobedience, etc"—*Newton M* has a passage to this effect in the *Christian Doctrine*, I. XI.—*P W* IV 254

18. *The Angelic guards*, i.e. the Cherubim, cf. IX 61, 62, 156, 157.

19 *by this*, i.e. time, cf. *Julius Cæsar*, I. 3 125, "And I do know, by this, they stay for me"

20, 21. *had stolen Entrance*, as is described in IX. 69—76.

29 i.e. to make appeal accountable=to explain, justify.

*accountable*, in the sense 'that can be accounted for', not, as more often, 'liable to render account.'

32 *his secret cloud* The description is based on passages like *Exodus* xxxiii 9, 10, 1 *Kings* viii 10, 11, *Ezekiel* x 4. to which (and others) *M* refers in the chapter, I 11, of his *Christian Doctrine* that treats "Of God"—*P. W.* IV 29 Cf the fuller allusion in III 378—381

33 "And out of the throne proceeded lightnings and thunderings and voices," *Revelation* iv. 5 Where he is describing Heaven *M.* draws largely on the Book of *Revelation*, as we should expect

35 *charge*, duty, office, viz of guarding Man, cf IX 157

38 *Foretold*, having been warned *so lately*, see III. 80 *et seq*

39. *the gulf*, of Chaos, cf 253, 366, III 70.

40 *speed*, be successful in

42. *flattered*, cf. IX. 532—548, 606—612

*lies*; cf. IX 703—709, 716—730

45. *moment*, force=Lat. *momentum*, the metaphor being taken from a balance, cf "inclining" (46), "even scale" (47) So in VI. 239

48. *rests*, remains, Lat *restat*, cf. 3 *Henry VI* v. 7 42, 43.

"And now what rests but that we spend the time

With stately triumphs?"

*pass*, should be pronounced.

50 *presumes vain*, i.e. to be vain; cf. Adam's words IX. 928—937.

52. *By some immediate stroke*, see 210. Cf. the *Christian Doctrine*, I XII, "Under the head of death, in Scripture, all evils whatever, together with everything which in its consequences tends to death, must be understood as comprehended, for mere bodily death did not follow the sin of Adam on the selfsame day, as God had threatened"—*P. W.* IV. 263

54. *as bounty*, i.e. has been scorned. Man had shown scorn of

the gifts of the Almighty by seeking something more which was forbidden him

55—57 Cf *John* v 22, "For the Father judgeth no man, but hath committed all judgment unto the Son"

*Viceregent*, i.e. ruling in place of the Father.

58. *may*, so the First Ed., the Second has *might*

59 *Mercy justice* Cf *Psalms* lxxxv. 10 and see the *Nativity Ode*, 141—144

60 *his Mediator* M. discusses the "Mediatorial office" of Christ in the *Christian Doctrine*, I. XV

63—67. For similar passages see III 138—142, 384—389, VI 680—682, 719—721, and cf *Hebrews* i 3, "Who being the brightness of his glory, and the express image of his person, sat down on the right hand of the Majesty on high"

67. *Expressed*, showed forth

70, 71 Cf *Matthew* xvii. 5, "This is my beloved Son, in whom I am well pleased"

74 *time*, i.e. the appointed time, cf. III. 284, "Made flesh, when time shall be, of virgin seed"

for so I undertook, as was related in III. 222—265. See "The Story of the Poem," *Introduction*, p. lv

77. *derived*, turned aside Lat. *derwäre*, 'to divert a stream from its channel,' hence figuratively, 'to turn aside, divert.'

79. *Them*, "Justice" and "Mercy"

80 *need*, be necessary, cf the intransitive use of "want," 869. *train*, i.e. of Angels to accompany him.

82. *the third*, the Serpent

83. *Convict*, convicted; see *animate* in the Glossary

84. *Conviction*, proving guilty; this is not necessary because the Serpent has admitted his own guilt by flight. The line emphasises the words "convict by flight"

86 *Of high collateral glory* Cf. 64 ("Toward the right hand").

86—88 Compare the description of the Son accompanied to the gate of Heaven by a host of Angelic beings as he goes forth to create the Universe, VII. 192—209. *Thrones Powers*, etc., titles of the Heavenly beings, see *Appendix*, pp 149, 150

88, 89. Cf VII. 617—625. *coast*, region; see G.

90, 91 Cf Raphael's account of his descent from Heaven to Paradise, VIII. 110—114.

92 The time is determined by *Genesis* iii. 8 ("in the cool of the day")

- 94 *usher*, see G
95. *more cool*, i.e. than "the evening cool" not a very happy play on words
- 96 *Intercessor*. "And he saw that there was no man, and wondered that there was no intercessor," *Isaiah*, lix 16 Cf. III 219, XI 19. Milton deals with the subject of Christ's intercession for man, as one aspect of his office as 'Mediator,' in *Christian Doctrine*, I. xv —*P. W.* IV 301, 302.
- 97—223 The whole scene follows *Genesis* iii 8—21 closely, the words of the Scripture being worked into the text, just as in Shakespeare's Roman historical plays the language of North's *Plutarch* is constantly reproduced In many passages of the poem, especially where he represents the Deity as speaking, M. reproduces the Scripture thus, merely adapting it to the form of blank verse
- 106 *obvious*, in the sense of Lat *obvius*, coming to meet; see G.
112. *apparent*, clear, manifest, see G.
- 120 *still*, ever, always.
- 121, 122 Cf. IX 1051—1059, 1070—1098
128. *My other self* = ἑρεπὸς αὐτοῦ, *alter ego*, applied to a very intimate friend Cf VIII. 450, "Thy likeness, thy fit help, thy other self" (spoken to Adam in reference to Eve).
- 131, 132 The lines are suggestive of *Lycidas*, 6, 7.
- 135 *should I*, i.e. *even* if I should
145. *she her*; emphatic.
146. *Before*, in preference to.
- 149, 150 See IX 265, 266 (note), and cf. IV. 440, 441
- 150—156. We have the same sentiments—no doubt, Milton's own—expressed more fully in VIII. 537—542, 567—576. See also IX. 823, note.
154. i.e. such as were seemly while subject to her husband's government
- 155, 156 *part person*; terms drawn from the stage. 'It was for you to play the part (cf. IX. 667) and character (Lat *persona*) of ruler' Cf the expression *dramatis personæ* So in *P. R.* II 240.
157. *in few*, i.e. words, cf. *Henry V.* I. 2. 245. So "in plain," IX. 758.
161. *Bold*; as when she plucked the forbidden fruit (IX. 780, 781). *loquacious*, as in her argument with Adam (IX 273 *et seq.*).
165. *unable*; qualifying "Serpent."
166. *on him*, Satan. *made him*, the Serpent.

167. *end*, object.

169 *More to know*, i.e. that the Serpent was only the instrument of Satan.

173 *mysterious*, because they had an inner application, viz to Satan, which, for the time, was to be hidden from Adam, who would suppose that they referred to the Serpent. Later (1033—1035) Adam perceives the application

*judged as then best*, an inversion of order, 'as was then thought best'

175—181. See *Genesis* iii 14, 15.

181. *Her seed*, i.e. in the person of the Son of Man (183).

182 *then verified* The 'verification' described (183—190) is of the last and most significant words of the whole *cuisse*, viz. "Her seed shall bruise," etc. (180)

183 *Mary, second Eve*, repeated from v 387. The thought is similar to that which makes Christ "the last Adam," 1 *Corinthians* xv 45

184. "And he said unto them, I beheld Satan as lightning fall from heaven," *Luke* x. 18

185. Cf *Ephesians* ii 2, "the prince of the power of the air," referring to Satan

It should be remembered that tradition identified the fallen Angels with the "dæmons" of classical mythology who were supposed to inhabit the four "elements" of air, earth, fire and water. M. alludes to this belief in various passages; cf. II. 274, 275, 397—402 (notes), and *P. R.* II. 121—126. It is, however, especially as the "dæmons" or rulers of "the air" that he represents Satan and his followers (i.e. after the Fall of Man). Cf. 188, 189 and *P. R.* I, where Satan summons a council of his followers in "mid air" (39), and addresses them, 44—46:

"O ancient powers of air and this wide world

(For much more willingly I mention air,

This our old conquest, than remember Hell)"

185—190. Based on the following texts *Colossians* ii. 15, *Psalms* lxxviii. 18; *Romans* xvi 20. Cf. III 247—256

191. *his fatal bruise*, i.e. Satan's.

207. *birth*, origin.

213. *suffer change*, cf 651 *et seq*

214, 215. See *Philippians* ii. 7; *John* xiii. 5.

217. *slain*; apparently for the purpose, as hitherto it has been implied that the beasts were not killed by each other (see 710, note) or by Adam

218. *repaid*, i.e. for the loss of their old skin "Pliny mentions some lesser creatures shedding their skins in the manner of snakes, but that is hardly authority sufficient for such a notion as this."—*Newton*

219. *thought not much*, cf. *The Tempest*, I 2. 252

*his enemies*, because it was their sin that necessitated His sacrifice.

222. *robe of righteousness*, see *Isaiah* lvi 10.

225 "The only-begotten Son, which is in the bosom of the Father," *John* i 18

229 *was sinned and judged*, for the use of the impersonal construction cf. vi 335, 336

"Forthwith on all sides to his aid was run

By Angels many and strong" (i.e. Lat. *cursim est*).

230 Sin as a personified figure is introduced under the title Hamartia (Gk. *ἁμαρτία*, fault, sin) in Phineas Fletcher's *Purple Island*, lxi 27; cf. too his *Apollyonists*, I 10 *et seq.* and Spenser's description of Error, *Faerie Queene*, I. i. 14 *et seq.* For the personification of Death we may remember *Revelation* vi. 8, and the *thánatos* of Euripides' *Alceste*. Death is found too among the allegorical figures of the Morality plays, and in Spenser, *Faerie Queene*, vii 7 46

231 *In counterview*, i.e. opposite each other, one "on either side" (II 649) of the entrance, *vis à-vis* Cf. 235.

231, 232. *the gates Now open wide* Cf. the description in II 871—889 how Sin, "the Portress of Hell-gate," opened "the infernal doors" to let Satan pass out on his journey through Chaos to the new-created World and then could not shut them *Now*, emphatic.

232. *outrageous*, see the noun in the Glossary

235. *O Son* M. makes Sin the daughter of Satan, and Death ("the sin-born monster," 596) the offspring of Satan and Sin ("the incestuous mother," 602). See II. 727—814 The allegory is based partly on *James* i 15, "Then when lust hath conceived, it bringeth forth sin and sin, when it is finished, bringeth forth death"

236. *author*, parent *thrives*, succeeds, prospers; cf. 360.

241. *avengers*; so the Second Ed., the First Ed. has *avenger*; but cf. "their revenge," 242.

*like this*, i.e. so well as this, qualifying "can fit"

246 Cf. 263, 358, 359, and the "Argument" of the book, lines 6, 7 ("by wondrous sympathy")

249. *secretest*, cf. *Macbeth*, III 4 126, "the secret'st man of blood"

*Thou, my shade*, i.e. shadow, cf. IX 12, note. Sin and Death are always introduced together in the poem: an allegory of their connection.



253. *Stay*, hinder *his*, Satan's.

256 *unagreeable*, unsuitable *found*, build, Lat *fundare*, to lay the foundation of

257. *this man*, the "sea" (286) of Chaos, "the foaming Deep," 301

260, 261. "*Intercourse*, passing frequently backward and forward, *transmigration*, quitting Hell once for all to inhabit the new creation, they were uncertain which their lot should be."—*Richardson*

264 *meagre*; in the literal sense 'lean,' *F. maigre*, cf the conventional representation of Death as a skeleton.

266, 267. *err* *The way*, i.e. miss; or wander from.

274 *ravenous fowl*. "Of vultures particularly it is said by Pliny, that they will fly three days beforehand to places where there are future carcases—*iriduo antea volare eos ubi cadavera futura sunt* [*Nat. Hist.* x. 6]. And (what probably gave occasion to this similitude in Milton) Lucan has described [VII. 831—835] the ravenous birds that followed the Roman camps, and scented the battle of Pharsalia"—*Newton*. Cf. *Julius Caesar*, v 1 85—87, where on the morning of the battle Cassius says:

"ravens, crows, and kites

Fly o'er our heads, and downward look on us,

As we were sickly prey," (i.e. as if).

*though*, the reading *through* has no authority

279 *So*, see IX 516, note *Feature*, shape, form; as commonly in Shakespeare, from the literal meaning 'make,' O. F. *facture*, Lat. *factura* M purposely uses rather a vague word which leaves much to the imagination; cf the description of Death in II 666—668:

"The other Shape—

If shape it might be called that shape had none

Distinguishable in member, joint or limb "

279, 280. Cf. *Georgic* I. 376, *suspiciens patulus captavit narius auras*.

281. *Sagacious of*, scenting (Lat. *sagax*). *quarry*, prey, see G

282, 283. *waste Wide*; one of his favourite alliterative effects, here suggestive of desolation.

*anarchy*, disordered realm, an abstract word in a concrete sense; cf VI 873 In II. 988 Chaos is personified as "the Anarch old."

284—302. Lines 284—288 describe how Sin and Death collected towards the mouth of Hell the materials for their causeway lines 293—298 how Death made the materials coalesce into solid masses

suitable for the purposes mentioned in the next verses: lines 299—302 how the materials were used partly to form the foundation of the whole structure, partly to construct the bidge raised on those foundations. "Aggregated soil" in 293 and "gathered beach" in 299 refer to the "solid" elements mentioned in 286, while "asphaltic slime" in 298 refers to the "slimy" elements, 286. By "the rest" in 296 he means, I think, all such "solid" elements as are not included under "soil" in 293 the "slime," i.e. pitch, helps to bind these elements together: the "soil" may be conceived as coalescing more easily under the petrifying stroke of Death's sceptre. In 296—298 the sense obviously is that Death bound the elements together by means of his look and by means of the slime, the manner of expression is rather strained but, as it seems to me, quite Miltonic, the combination of an abstract word like "rigour" and a literal word like "slime" being somewhat similar to l. 502, "flown with insolence and wine"

288. *shoaling*, apparently transitive; 'driving it in a shoal or bank'

290. *the Cronian sea*, the Arctic Ocean; from the Lat. name *Cronium Mare* (Pliny, *Nat. Hist.* iv. 16), less used than *Mare Concretum*.

291. *the imagined way*, i.e. the north-east passage, then thought to be practicable and made the object of many voyages of discovery to India and the East Cf. a similar allusion in the *Areopagitica*, "a passage far easier and shorter than an Indian voyage, though it could be sailed by the north of *Cataio* eastward" (i.e. even though it could).—*P. W.* II. 69.

292. *Petsora*, the gulf of Petchora in the Arctic ocean, at the mouth of the river of that name. M. speaks of the river "Pechora or Petzora," and of the town of the same name in his *History of Moscow*, quoting as his authority the narratives of certain merchants of Hull who had wintered in those parts in the year 1611; see *P. W.* v. 396, 431.

292, 293. *the Cathayan coast*; commonly explained 'the coast of China'—with doubtful correctness, however. Strictly 'Cathay' was identical with China, *Cathay* being a corruption of *Khitai*, the name by which China is still known in Russia and in many Asiatic countries. But formerly, till some time after 1600, the opinion prevailed that 'Cathay' was a great region distinct from China, lying north of it and stretching right up to the Arctic Ocean; comprehending, in fact, East Siberia. Cathay is marked so in many old maps, and its capital was supposed to be Cambalu—i.e. Cambalu was regarded as a different city from Pekin, the capital of China, though properly they were the same.

I believe that this was Milton's notion of Cathay, from the references to it in the *History of Moscovia* and from the fact that in *P. L.* XI. 388 and 390 he treats "Cambalu, seat of Cathayan Can" and "Paquin [*Pekin*] of *Sinean* kings" as two distinct cities (*Sinean* cf *Tsin*, the title of the great dynasty from which the country derived the name *Tsina* = *China*).

rich In the *History of Moscovia* he touches several times on the wealth and trade of the cities of Cathay—*P. W.* v. 407. Indeed the wealth of this mysterious land had become proverbial through the reports of travellers from the time of Marco Polo onwards. See chapter XX in Mandeville's *Voyage*.

294 mace, sceptre, cf *Henry V.* iv. i. 278, "The sword, the mace, the crown imperial." Todd quotes from the play *Dido, Queen of Carthage*, by Maillou and Nash, "like pale Death's stony mace" (i. i. 116, Bullen's ed. ii. 320). Burke has an effective allusion to this line in the *Reflections on the Revolution in France*, part II, section v—"sooner thaw the eternal ice of his atlantic regions, than restore the central heat to Paris, whilst it remains 'smitten with the cold, dry petrified mace' of a false and unfeeling philosophy" (Payne's ed., p. 288).

296. *Delos*, one of the Cyclades Islands, in the *Ægean* Sea. "According to a legend, founded perhaps on some tradition of its late volcanic origin, it was called out of the deep by the trident [cf 'as with a trident,' 295] of Poseidon [= Neptune], but was a floating island until Zeus fastened it by adamantine chains to the bottom of the sea, that it might be a secure resting-place to Leto, for the birth of Apollo and Artemis"—*Classical Dictionary*.

296, 297 his look, i.e. like the look of the Gorgons which turned men into stone.

*Gorgonian*, petrifying; cf II. 611, "Gorgonian terror."

298. *asphaltic slime*, i.e. asphalt or bitumen (cf 562), such as that which floated on the surface of the Dead Sea—thence called 'Lake Asphaltites,' and by M. "the Asphaltic pool" (I. 411), or simply "Asphaltis" (see 561, 562, note). Probably he here had in mind *Genesis* xi. 3, where the Hebrew word used for this bituminous substance is rendered 'slime.' See XII. 41, note.

299, 300. *Deep to the roots. They fastened*, i.e. laid the foundation of the structure.

*mole*, causeway = Latin *mole*, used of any massive structure, e.g. a dam or pier.

305. *unoffensive*, free from obstacles (Lat. *inoffensus*), literally, not causing one to offend, i.e. stumble against (Lat. *offendere*)

306. *if great things* Vergil's *si parva licet componere magnis*, *Georgic* IV. 176. Cf. also *Eclogue* I 24 M has the allusion in II 921, 922, VI 310, 311, *P. R.* IV. 562, 564

307—311. Alluding to the invasion of Greece by Xerxes B C 480.

308. *Susa*, a Persian city of the province of Susiana and winter residence of the kings of Persia; see *P. R.* III 288 According to tradition, Susa was founded by Tithonus, the father of Memnon (see *Il Penseroso*, 18), and Memnon built its acropolis, called after him the *Memnonium*. Susa is the Shushan of *Esther* I 2 and *Daniel* VIII 2, passages of which perhaps we have an echo in "Memnonian palace"

310. *Bridding*, with the bridge of boats described by Herodotus, VII 36 See Mayor's notes on Juvenal, X. 173—176, for a mass of illustrations

311. The reference is to the story told by Herodotus (VII. 35), that Xerxes in his anger at the destruction of his first bridge by a storm ordered the Hellespont to receive three hundred lashes from a "scourge"—*τριηκοσίας ἐπικέσθαι μάστιγι πηγάς*—and to have a pair of fetters thrown into it. Cf. Johnson's *Vanity of Human Wishes*, 232, "The waves he lashes, and enchains the wind" (said of Xerxes)

*indignant*; cf. *Georgic* II 162, *Æneid* VIII 728 (*pontem indignatus Araxes*).

313. *Pontifical*, literally bridge-making (Lat. *pōns+facere*), cf. *pontifice*, 348 It has been suggested that M. used the word with a sarcastic allusion to its other sense 'belonging to the Pontiff, i.e. the Pope.'

314. *vexed*, storm-tost; cf. I 306 and see VII. 211—213. Cf. the similar use of Lat. *vexare*, e.g. by Vergil, *Eclogue* VI. 76.

316. *First lighted*. See III 418. *wing*, flight.

317. The original editions have no comma after "Chaos" and the construction intended might be "landed to the outside," i.e. on to; but it seems better to regard the words "to the outside" as a kind of explanation of "to the self-same place where". taken thus, they define the place.

318. *adamant*, see G.

320—324. See *Appendix*, pp. 137—139.

323. *interposed*, i.e. between "the confines" of Heaven and those of the World. The bridge from Hell touched the outer surface of this World at the point where (1) the stair from Heaven also touched the

surface, and where (u) the passage led down to the interior of the World. The bridge therefore resembles the middle one of three roads which form a junction

327. *in likeness*, i.e. "disguised" (330), as in III 634—644, 694.

328, 329 "Satan, to avoid being discovered (as he had been before, IV 569 *et seq.*) by Uriel regent of the Sun [see IX 60—62, note], takes care to keep at as great a distance as possible, and therefore, 'while the sun rose in Aries,' he steers his course directly upwards 'betwixt the Centaur and the Scorpion,' two constellations which lay in a quite different part of the heavens from Aries."—*Newton*.

*steering*, steering to *His zenith*, i.e. straight upwards, towards that opening in the surface of the globe through which he had descended into the interior (III 526 *et seq.*) and Sin and Death were about to descend

332. *after Eve seduced*, after the temptation and disobedience of Eve. a Latinised turn of phrase which M. uses often Cf. I. 573, "since created man," *post hominem creatum*, *S A* 1433, "after his message told" See 577, 687.

*unminded*, unnoticed, i.e. by Eve

335 *unweeting*, ignorant, i.e. of the results of her action, or of Satan's proximity. See G. *seconded*, repeated.

\* 336, 337 Cf. IX 1113, 1114

344, 345 *understood*, i.e. *being* understood. The original editions have a full stop after "time" in 345, making "understood" a past tense, instead of participle, with the subject 'he' omitted. The correction (Tickell's) seems certain and is generally adopted now.

345, 346. *joy And tidings*, probably meant as a hendiadys = 'joyful tidings.'

347, 348 *the foot*; meaning, of course, the top of the bridge ("pontifex"); cf. 315—326

351. *stupendous*; in the original editions 'stupendious.'

357—360. Cf. 236—239, 245—249.

361. *evidence*, prove, rare as verb.

364 *consequence*, connection.

368. *our liberty, confined*, i.e. the liberty of us, confined.

370 *fortify*, build.

372. *virtue*, courage (Lat. *virtus*).

374. *odds*, advantage.

375 *foul*; see G.

378. *doom*, judgment, decree.

379 Cf. Satan's own words, IV. 110—112.

"Evil, be thou my good by thee at least

Divided empire with Heaven's king I hold,

By thee, and more than half perhaps will reign",

where he means that he rules Hell already and hopes to rule the World, leaving Heaven to the Almighty

380 *parted*, separated, qualifying "him" (376), not "things"

380, 381. *the empyreal bounds*, the confines of the Empyrean or Heaven, which M. here treats as a square ("quadrature") in allusion to the description of the New Jerusalem in *Revelation* xxi 16; previously he left its shape an undecided question ("undetermined square or round," II 1048)

*orbicular*, the World is always spoken of in the poem as a globe.

382. *try*, i.e. and find.

384 See note on 235.

386, 387 Alluding to the meaning of the name *Satan*, viz 'Adversary.'

389. *empire*="powers" in 395; abstract for concrete.

389—391. The sense is—"That have met my triumphal act, my work, viz. the discovery and conquest of the new World, with your triumphal act, your glorious work, viz the construction of this bridge"

392 *continent*, i.e. continuous, unbroken, tiact.

394 *your*, i.e. made by you.

397, 398 See the account in III 560—742 of Satan's own descent to the Earth, "amongst innumerable stars" (III 565)="these numerous orbs" (397).

399—402 Cf. Satan's promise to Sin in II 840—844, where he tells her of the new World to which he is journeying.

"thou and Death

Shall dwell at ease, and up and down unseen

Wing silently the buxom air, embalmed

With odours there ye shall be fed and filled

Immeasurably, all things shall be your prey."

402. *thrall*, see G.

408, 409. An allusion to the formula conferring supreme power on the Consuls at Rome in times of great crisis, namely, *videant* (or *dent operam* etc.) *consules ne quid respublica detrimenti capiat*

*affairs*; cf. Lat. *res*.

413. "Strike" (= 'to blast') was the word applied to the evil "influence" which astrologists supposed the planets to exercise on the earth.

Cf *Hamlet*, I. i. 162, "The nights are wholesome; then no planets strike" The belief survives in 'moon-struck' M. says that the planets themselves were 'blasted' by bad "influence" as Sin and Death passed near them.

415. *causey*; see G.

418 *his indignation*, i.e. of Chaos; cf 311.

420, 421 *those*, Sin and Death. *to sit there*; cf. 230

424 *Pandemonium*, 'the home of all the demons', cf. I 756.

425, 426. Cf VII 131—134. The name *Lucifer*, 'light-bringer' (Gk. *φωσφόρος*) is properly a Latin title of the morning-star, but it was applied by patristic writers to Satan, in allusion perhaps to the tradition of the original "brightness" of his person Cf the common misinterpretation of *Isaiah* xiv 12, ("How art thou fallen from heaven, O Lucifer"), where "thou" refers to "Babylon," not to Satan, and the Hebrew word translated "Lucifer" should be rendered "day-star," as in the Revised Version.

M. says that all the names of the rebel angels in the poem, e.g. "Satan" (v 658), were titles given to them *after* their expulsion from Heaven, their former names being "blotted out and rased from the Books of Life" (I 361—363). *Lucifer* was one of these later names what the arch-rebel was called in Heaven we do not know (v. 658, 659). See I. 361—375, note In each of the early drafts of Milton's contemplated drama of *Paradise Lost* the name "Lucifer," not "Satan," is assigned to him, see *Introduction*, pp. xxi—xvi—1x.

426. *paragoned*, compared

427. *the Grand*, the great ones (Ital *i grandi*), being "the great consulting peers" (456) who held the council in bk. II

430 *observed*, obeyed, cf. I 588.

431, 432. Cf. his *History of Moscovia*, "The Empire of Moscovia, or as others call it Russia, is bounded on the east by the river Ob, or Oby [see IX 78], and the Nagayan *Tartars* on the Volga as far as *Astracan*."—P. W. v. 395.

433. *Bactrian*, Persian, the ancient Bactria or Bactriana having been a province of the Persian empire; cf *P. R.* III. 285

*Sophia*, Shah; see G.

*from the horns*, i.e. retreats before the Turkish armies "During the sixteenth century there was continual warfare between the Persians and the Ottoman Turks, who were the masters of Asia Minor and Syria."—*Keightley*.

*horns*, alluding to the shape—a half-moon or "crescent"—of the

ensign of the Turks; cf. Sylvester's *Du Bartas*, "The moony Standards of proud Ottoman" (Grosart's ed. I. 31; see also II. 42)

435. *Aladule*, the Greater Armenia, so called by the Turks from *Aladules*, the last king of the country, slain by the emperor Selim I. (from Hume's note). A province of "Aliduli" is marked in the map of the "Turkish Empire" in Hexham's English edition (1636) of *Mercator's Atlas*. There is, I think, reason to believe that M. made use of this particular *Atlas* (which has full descriptions as well as maps), and took from it the names "Namancos" and "Bayona" in *Lycidas*, 162; see note thereon in the Pitt Press ed. pp. 156, 157.

436. *Taurus*, the modern Tabriz, in the north of Persia, not far from the Armenian frontier

*Casbeen*, Kazvin, north of Teheran, the capital of Persia.

438. *reduced*, led back, Lat. *reducere*, 'to lead back,' e.g. troops

442. i.e. in appearance he was like one of the rank and file of the host of rebel Angels.

443. *from*, i.e. passing up the hall from

444-450. Editors compare *Aeneid*, I. 439, 440, 586-589  
*his high throne*, described II. 1-4.

445. *state*, canopy; see G

450-452. M. dwells more than once on the "*faded splendour*" (iv. 870) of Satan's form. See *Appendix*, p. 146

451. *permissive*. Elizabethan writers treat the termination *ive* as passive in various adjectives. Cf. *As You Like It*, III. 2. 10, "The fair, the chaste and unexpressive she," i.e. 'inexpressible.' So 'insuppressive,' not to be suppressed, *Julius Caesar*, II. 1. 134, and 'uncomprehensive,' *Troilus and Cressida*, III. 3. 198.

453. Cf. "the Stygian council" (II. 506), used similarly of Satan's followers. In describing "Hell" and its inmates M. uses terms associated with the netherworld of classical mythology, e.g. "Plutonian" (444), "Acheron" (II. 578), "Lethe" (II. 583), "Erebus" (II. 883). His whole conception of "Hell" owes much to the classics; cf. especially II. 575-586 with *Aeneid*, VI. 295 *et seq.*

454. M. always scans *aspéct*, the ordinary Elizabethan accentuation; cf. 658

456. *Forth rushed*, since they sat in council "far within" the palace, away from the inferior Angels who thronged "the hall" (I. 791, 792).

457. "The Devils are frequently described by metaphors taken from the Turks. Satan is called the 'Sultan,' I. 348, as here the council is styled the 'Divan.'"—*Newton*.



*divan*, council, see G and cf Dryden's *State of Innocence*.

"tis not fit

Our dark Divan in public view should sit "

The *State of Innocence* was based on *P L*; see p XLIII.

458, 459. Cf the picture of a great orator in IX. 670—674.

460 See *Appendix*, pp. 149, 150

461. *such* i.e. as he has described them in 460 They have, he says, a double claim to these titles implying lordship and power. (i) the claim of possession, since they are now to "possess a spacious World" (466, 467) and be lords thereof, (ii) the claim of ancient right, since these titles belonged to them in Heaven. The form of the commencement of the speech resembles II 11—14, v. 361, 362.

465. *the house of woe*, repeated from VI 877; cf. also II. 823. Similar descriptions of Hell are found in the Italian poets, e.g. in Tasso ("the house of grief and pain," Fairfax's translation, IX. 59)

469. *Long were to tell*, cf. I 507, XII 261. Like Lat. *longum est*, as in Lucretius IV. 1166, *cetera de genere hoc longum est si dicere coner*.

470—480. Cf. the description of Satan's journey through Chaos (= "the Deep," 471, "the Abyss," 476) in bk II 629 *et seq*

475 *uncouth*, unknown, strange; see G M. always accents *uncouth*.

477. *unoriginal*, having no originator, being itself "*eldest* of things," II. 962.

478—480. An exaggeration, since Chaos, far from "opposing" his journey, directed him on his course, II. 1004—1009. He magnifies his exploits to win "transcendent glory above his fellows," II. 427, 428.

480 *Protesting Fate*, i.e. objecting that Fate did not mean the "secrets" of their realm to be explored thus. *how*, i.e. to tell how

481, 482. Cf. Beelzebub's speech at the infernal council in II. 345—348.

"There is a place

(If ancient and prophetic fame in Heaven

Err not), another world, the happy seat

Of some new race called Man."

499. *when is not set*, i.e. the time when this is to happen is not fixed.

512. *clung*, probably a participle = 'pressed tight.'

513. *supplanted*; in the literal sense 'tripped up'; from Lat. *supplantare*, to trip up, throw a man off his feet—a wrestler's term

515. *Reluctant*, also used literally = 'struggling against', Lat. *reluctari*.

517. *his doom*, as pronounced on the serpent in 175—177. Cf the "Argument" of the book

521 *riot*, i.e. rebellion in Heaven; cf Lat *tumultus*

521—529 This passage is perhaps the most striking example of alliteration in the poem, the effect being designed partly to suggest to the ear the actual sound described, partly to convey to the imagination a sense of the terror of the whole scene. Thus the repeated sibilant represents the hissing, cf IX 613, and I 768, "Brushed with the hiss of rustling wings. As bees." On the other hand, the repetition of sound in "dreadful," "din," "dire," "drear" etc. seems to intensify the horror of the event. A similar, though less striking, instance of the same effect occurs in XI 489—492.

523. *complicated*, twisted, twined together, Lat *complicare*, to tie up

524. *amphisbæna*; see G.

525 *Cerastes*, Gk *κεράστης*, a horned snake, from *κέρας*, a horn. *hydrus*, a water-snake; cf. Gk *ὕδωρ*, water.

*ellops*, Gk *ἔλλοψ*, mute, an epithet of fish; then used substantively for a certain sea-fish (probably the swordfish or sturgeon) and later = 'serpent' *dreas*, in allusion to the literal meaning of *ἔλλοψ*, viz. mute

526 *diſpas*, a serpent whose bite caused great thirst (Gk *δίψος*)

526, 527 *the soil*, i.e. Libya in Africa. An allusion to the legend that as Perseus was bringing back the head of Medusa, one of the Gorgons, who had hissing snakes instead of hair, drops of her blood fell on the soil and caused the country to abound with serpents. Ovid touches on the story, *Metamorphoses*, IV. 613—619, while Lucan enumerates the kinds of serpents, and his account (*Pharsalia*, IX 699—733) was probably in Milton's thoughts.

528. *Ophiusa*, the island of serpents = Gk. *ὄφιοῦσσα*, i.e. *ὀφιδέσσα*, 'abounding in serpents'; a small island in the Mediterranean, to which the Romans gave the similar name 'Colubaria,' from *coluber*, a snake, adder. Now Formentera, one of the Balearic group.

529 *dragon*, cf. "the dragon" = Satan in *Revelation* XII. Gk *δράκων*, serpent

529—531. Ovid speaks of the monstrous serpent Python, born from the slime left on the earth by the flood of Deucalion—*Metamorphoses*, I. 434 *et seq.*

535. *in station or just array*, "either on guard or drawn up in military array to receive and do him honour"—*Kerghiley*. Lat. *in statione*, a military term = 'on guard', cf. "stations" = 'sentinels, pickets,' II. 412. *just*, regular, due (Lat. *justus*), cf. 888.

536. *Sublime*=Lat. *sublimis* in its figurative sense 'uplifted' Cf. *S A* 1669, "While their hearts were jocund and sublime"

541. *changing*, i.e. changing into

541—545. The partial repetition of the alliterative effect of 521—529, to recall and point the likeness to the previous scene of transformation, is surely a very happy device.

546. *exploding*, driving off the scene; see G

549. *His will*, as he willed, in opposition to "sprung up"

*aggravate*, make worse, heavier to bear, Lat. *gravis*, heavy

550. *fair*, accidentally omitted in the Second Ed. hence a wrong reading "like to that," current in later editions till Newton restored the true text.

560. *Megara*, one of the Eumenides or Furies, who are described as having serpents twined in their hair

561, 562 Alluding to the apples of the Dead Sea—"that bituminous lake." Cf. *Eikonoklastes*, xxiv, "these pious flourishes and colours [i.e. excuses], examined thoroughly, are like the apples of Asphaltis [see 298, note] appearing goodly to the sudden eye, but look well upon them, or at least but touch them, and they turn into cinders."—*P. IV. i. 461.*

*lake*; cf. the other common name for the Dead Sea, viz. 'Lake Asphaltites.'

565 *with gust*, as we say, 'with gusto,' i.e. pleasure in tasting

567—570 The sound is meant to echo the sense

568 *drugged*, nauseated as "with the hateful taste usually found in drugs"—*Richardson.*

572. *triumphed*, i.e. over. *once*, emphatic. Man was deceived (by the Serpent) but "once", the serpents were duped "oft."

*lapsed*, a preterite, I think, 'fell into error.'

572, 573 The original editions read

"Thus were they plagu'd

And worn with famin, long and ceaseless hiss."

It seems to me simplest to suppose that the printer misplaced the comma after "famine"; if we put it after "long," then "famine" and "hiss" (a noun) are balanced with their respective epithets, and the balance gives an admirable rhythm, while the turn of phrase "worn with famine, and hiss" is quite characteristic. Keightley printed

"Thus were they plagued,

And, worn with famine, long and ceaseless hiss",  
taking "hiss" as a verb. Other editors have followed him (some placing

a comma instead of a semicolon after "plagued"). This interpretation appears to me to be open to several objections. It rather implies that the "famine" was the cause of the hissing, involves a most awkward change from the past tense in 572 to the present in 573 and then back to the past in 574, and yields, surely, an unpleasant rhythm.

575—577. No doubt, M. had some authority for this tradition, but editors have failed to find it. The nearest approach to it known to Bishop Newton was the speech of the Fairy Manto in Anosto's *Orlando Furioso*, xliii 98.

"Each sev'nth day we constrained are to take

Upon ourselves the person of a snake" (*Harrington's trans.*)

575. *some say*, a convenient phrase, under cover of which he can mention theories, yet avoid the responsibility of accepting them. Cf. 668, 671 and see IX 638—642, note.

577. *for Man seduced*. See 332 (note), 687.

578. We must remember that according to the ordinary patristic and mediæval belief which M. accepted (I 358—375), the fallen Angels became the gods of classical mythology. Hence there might well be among "the heathen" some tradition of the story of Eve and the Serpent. So M. identifies the Serpent (Satan) with Ophion (cf. Gk. *ὄφις*, a serpent), one of the Titans and the first ruler of Olympus, and suggests that Eurynome, the daughter of Oceanus and wife of Ophion, may have been the same as Eve. Newton shewed that in the allusion to Ophion and Eurynome M. had in his thoughts a passage of the *Argonautica* (I. 503, *et seq.*) of Apollonius Rhodius. (On the supposed identity of the fallen Angels and the classical gods see Appendix C to bks. I. II. in this edition.)

579. *purchase*, acquisition, see G.

581, 582. *wide-Encroaching*. "Some epithet should be added to *Eve* to shew the similitude between her and *Eurynome*, and why he takes the one for the other, and therefore in allusion to the name *Eurynome* [= 'wide-ruling'] he styles Eve 'the wide-encroaching,' as extending her rule and dominion farther than she should over her husband, and affecting godhead."—*Newton*.

584. *Ops*, the wife of Saturn. *Dictæan*, Cretan, from Dictæ, a mountain of Creta in which island Jupiter was brought up. The legend that Zeus (Jupiter) expelled Cronos (Saturn) from the rule of Olympus the 'heaven' of classical mythology, and from sovereignty over gods and men, is touched on in *Il Penseroso*, 30.

587. *Once*, i.e. when man was tempted.

*actual*, the cause of an act, viz. Eve's act of disobedience No doubt, M. is alluding to the theological term "actual sin," which he defines as "crime itself, or the act of sinning," and discusses, *Christian Doctrine*, I XI—*P. W* IV 262 Cf the *Prayer-Book*, 'Articles of Religion,' xxxi

589, 590 Cf *Revelation* vi 8, "And I looked, and behold a pale horse. and his name that sat on him was Death "

591 *Second*, Sin herself was first, see 235, note

593 *not better*, is it (= "our empire") not better?

599. *ravin*, prey, see G

601. *unhild-bound*, with the skin hanging loose about it, hence capable of containing much.

606. *scythe*, the traditional attribute of Time and Death Cf Shakespeare, *Sonnet 12*, "And nothing 'gainst Time's scythe can make defence."

610. *several*, different, Lat *separabilis*

612. *kinds*, species, all forms of life; cf 603—609

615 *those bright Orders*, the Cherubim, Seraphim and others

616—640 This speech is noticeable as not being so Biblical in character as most of those which M. assigns to the Almighty.

616, 617. M seems to have had in his thoughts *Julius Caesar*, III. i. 273, "Cry 'Havoc,' and let slip the dogs of war" The phrase 'cry "havoc",' imitated from O.F. *crier havot*, was an old military term for 'giving no quarter,' i.e. it was the signal for indiscriminate slaughter, so that "to *havoc* yonder world" was an even stronger expression than it is now.

622. *that*, because

623. *enter and possess*, "terms of English law."—*Knightley*. For *possess* = "take possession of" cf. *Romeo and Juliet*, III 2 27.

624 *commencing*, tolerating, permitting, them, see G.

626. *That laugh*; cf 487—490.

633. *glutted*; Lat. *glutire*, to swallow, cf F *engloutir. offal*, see G.

638. *Heaven and Earth* = the World, as often in Scripture.

*made pure*, i.e. by fire, according to 2 *Peter* iii. 7, 12, 13. Cf III 334, 335

"The World shall burn, and from her ashes spring

New Heaven and Earth, wherein the just shall dwell."

See also XI. 900, 901, XII. 547—551. In the *Christian Doctrine*, I. xxxiii he treats of "the destruction of the present unclean and polluted world, namely, its final conflagration."—*P. W* IV. 488, 489.

639. *To sanctity*, i.e. to the degree of, up to.

640 *both*, viz. Heaven and Earth.

*precedes*, "shall go before those ravagers Sin and Death, and shall direct and lead them on"—*Newton*. But might not the sense be 'has precedence=prevails,' the notion being that "the curse" has power for a time but will in the end be annulled? Bentley suggested *proceeds*, i.e. goes on, continues

642. *hallelulah*= 'praise ye the Lord'

as the sound, resembling the sound, by reason of the multitude of voices; being even "as the voice of many waters," *Revelation* xiv.

6. Cf. v 872, 873

"He said, and, as the sound of waters deep,

Hoarse murmur echoed to his words applause"

643, 644. Cf. *Revelation* xv 3, xvi 7 To "justify the ways of God to men" (i. 26) was Milton's aim in composing *Paradise Lost*.

645. *extenuate*, weaken, properly 'make slight' (Lat. *tenuis*).

*Next*, i.e. they sang

647, 648. "And I saw a new heaven and a new earth. And the holy city, new Jerusalem, coming down from God out of heaven"—*Revelation* xxi 1, 2, see also verse 10 and note "descending"

to the ages, i.e. for the succeeding ages *rise*, i.e. from the conflagration; cf. III 334 (quoted above), contrasted with "descend"

650 *His mighty Angels*, meaning, probably, "the seven Spirits" of God "which are before his throne" and execute his commands on Earth. See the description of them in III. 648—658, based on passages like *Zechariah* iv 10, *Revelation* i 4, viii Of these Uriel was one, see ix 60, note.

651 *sorted*, fitted, suited; cf. VIII 384

In *Christian Doctrine*, I XIII. he says, "All nature is subject to mortality and a curse on account of man"; and that thought is the basis of this long passage (651—716) dealing with the deterioration in the physical Universe which followed the Fall of Man. The main Scriptural authority for this thought which M. quotes is *Genesis* iii 17, "cursed is the ground for thy sake" See *P. W.* iv. 269.

656—662. *blanc* ('pale'), *influence*, *malignant*, see each in G.

*the other five* (i.e. planets), *the fixed* (i.e. stars), see p. 140

On the astrological terms in 658—662, see pp. 151, 152.

663 *Which of them*, e.g. Orion "with fierce winds aimed," i. 305.

665. *Their corners*, their respective quarters *when*, i.e. and also the times when *confound*, mingle, make undistinguishable.

666 The winds are said to "roll the thunder" because they "roll" the clouds which cause the thunder, at least, I suppose this to be his meaning

668—678 Dr Masson explains "It is poetically assumed here that, before the Fall, the ecliptic or Sun's path was in the same plane as the Earth's equator, and that the present obliquity of the two planes, or their intersection at an angle of  $23\frac{1}{2}^{\circ}$ , was a modification of the physical Universe for the worse, consequent upon the moral evil introduced by sin. But this physical alteration might be produced in either of two ways: either by pushing askance the axis of the Earth the required distance, leaving the Sun undisturbed, or by leaving the Earth undisturbed and compelling the Sun to deviate the required distance ('like distant breadth') from his former equatorial or equinoctial path. To indicate what 'the like distant breadth' would amount to, Milton follows the Sun in imagination after his deviation from the equatorial line: tracing him, first, in his ascent north of the equator, through the constellations Taurus (in whose neck are the Pleiades, called the Seven Atlantic Sisters, as being mythologically the daughters of Atlas) and Gemini (called 'the Spartan twins,' as representing Castor and Pollux, the twin-sons of Tyndarus, king of Sparta), up to his extreme distance from the equator at the Crab, in the Tropic of Cancer, then returning with him in his descending path by Leo and Virgo, till he again touches the equator at Libra, and, for the rest, simply suggesting his similar deviation from the equator to the south by naming the Tropic of Capricorn as the farthest point reached on that side. He [Milton] gives the larger space to the hypothesis of a change of the Sun's path."

668, 671. *Some say*, cf 575

*the centric globe*, the Earth, the centre of the Universe, according to the Ptolemaic system

676. *the Scales* = Libra (III 558)

678, 679 He has previously said that before the Fall only one season was known in Eden, viz "eternal spring," IV. 268. a view held by some of the Church-fathers. See also V 394, 395.

680—684 "If the sun were to be always in the equator, there could never be night at the poles, the sun going round and round continually in the horizon"—*Keightley*

682. *unbenighted*, without any night.

685—687 i.e. the sun would have prevented the snow stretching so far southward from the North Pole as it does at present, and conversely an equal distance northward from the South Pole.

*Estotiland*, an old name, applied not very precisely, to the part of North America lying between Baffin's Bay and Hudson's Bay. The description (II. 436) of the chief provinces of North America in Hexham's *Mercator* (1636) mentions both "Estotilandia" and "Norumbega" (see 696)

*Magellan*, i.e. the Strait of, in South America; named after the Portuguese navigator Magelhaens

687. *that tasted fruit*, the tasting of that fruit; see 332, note.

688 An allusion to the story of the revenge taken by Atreus, king of Mycenæ, on his brother Thyestes, who had wronged him and been banished. how "Atreus, pretending to be reconciled to Thyestes, recalled him to Mycenæ, killed his two sons, and placed their flesh before their father at a banquet, who unwittingly partook of the horrid meal"—(*Classical Dictionary*) This spectacle is said to have caused the sun to turn aside, and M suggests that the feasting on the forbidden fruit worked a like effect

*Thyestean*, I think that M intended us to scan 'Thyést(e)an,' eliding the *e* of the termination, instead of accentuating it according to the correct rendering 'Thyestéan.' Good critics, e.g. Mr Bridges, recognise a similar scansion in *S. A.* 133, "Chalý|b(e)an tēm|per'd steel, and frock of mail"—instead of 'Chalýbéan' Dr Abbot scans 'Epícú|rean' in *Antony and Cleopatra*, II. 1. 24, and says that "the Elizabethans generally did not accent the *e* in such words" (*Shakespearean Grammar*, p. 395).

689—691 i.e. the sun's course before the Fall must have differed from its present course. otherwise the World would not have escaped extremes of heat and cold then any more than it does now.

693. *sideral*, of the stars (Lat *sidera*) *blast*, i.e. blasting "influence"

696 *Norumbega*, an obsolete name for a great tract comprehending in modern nomenclature southern Canada and the northern states of America, e.g. New York and Maine. "Norumbega" is marked thus both in Hexham's general map of America and also in that of "New England" In Milton's time the application of names to these distant regions was rather vague

*the Samoed shore*, i.e. the shore of north-eastern Siberia, near the Gulf of Obi in the Arctic Ocean. In Milton's *History of Moscovia* is a chapter on "Samoedia, Siberia, and other countries north-east, subject to the Muscovites" (i.e. Russians), *P. W.* v. 403, 404; with references to Purchas's *Pilgrimage*.

697. *their brazen dungeon*; suggested perhaps by the prison of the winds guarded by Æolus; cf. *Æneid*, I. 52 *et seq.*



698. *flaw*, a gust of wind; see G. "Gust and flaw" seems to have been a common combination, cf *Venus and Adonis*, 456.

699, 700 *Boreas*, the north wind, *Cecias*, the north-east, Gk. *κακίας*. Cf Holland's translation (1603) of Plutarch's *Morals*, "like unto the north-east winde *Cecias*, which evermore gathereth the clouds unto it" (p. 379, quoted in the *Stanford Dictionary*) *Argestes*, the north-west wind; *Thrascias*, the north-north-west; Gk. *θρασκίας*, also spelt *θρακίας*, i.e. the wind that blew from *Thrace*.

702 *Notus*, the south wind, *Afer*, the south-west, lit. 'the African' (Lat. *afer*), i.e. wind, cf. *creber procellus Africus*—*Aeneid* 1. 85, 86.

703. *Serrahona*, i.e. Sierra Leone, off the west coast of Africa; literally the 'Lioness Mountain,' from Spanish *sierra*, a saw, hence a jagged mountain ridge or chain of mountains, and *leona*, a lioness. It was evidently proverbial for storms, cf Hexham's *Mercator*, II. 426. "Sierra Liona is.. a very high Mount, the toppe whereof is continually hidde with snowe: from whence there comes fearefull noises, and great tempests."

703—706 To heighten the confusion of the contest between the winds from the north (699, 700) and those from the south (701, 702), there rush forth to the fray winds from either side, viz *Eurus*, the east wind, and *Sirocco*, the south-east. *Zephyrus*, the west wind, and *Libecchio*, the south-west.

704. *Levant and Ponent*, the rising and setting winds, i.e. those which come from the quarters where the sun respectively rises and sets. From F. *levant* and *ponent*, used thus. Cf. *levant*=sunrise, e.g. in Holland's *Pliny* (1601), 18, 33, "the Sunne rising or *Levant* of that day." A later word, with same sense, is *levanter*.

705. *with their lateral noise*, qualifying, I think, "Eurus and Zephyr," as being "lateral" in relation to the north and south winds; but some editors connect the words with "Sirocco, and Libecchio" as describing *their* relation to "Eurus and Zephyr."

706 *Sirocco.. Libecchio*; Italian names (whereas all the others in the passage, 699—705, are classical), the two winds being peculiar to the shores of the Mediterranean and the south of Europe. Ital. *sirocco*, from Arabic *sharq*, east

707. *Outrage*, see G.

710—714. Previously (IV 340—347) the beasts had known neither strife among themselves nor fear of man

711. *all*, referring, of course, to the beasts.

714—717 Newton well remarks on the skill with which the

transition to Adam again is effected "We have seen great alterations produced in nature, and it is now time to see how Adam is affected with them, and whether the disorders *within* are not even worse than those *without* "

719 *disburden*, himself, or perhaps 'it' = "worse" in 717

720 *miserable of happy*, on this idiom see IX 563, cf 723

723. *hide me*, i.e. who hide myself

*the face* Cf. IX 1080—1082

728, 729 "Meat and drink propagate it ['curse'] by prolonging life, and children by carrying it on to posterity"—*Newton*

When William Lauder published in 1750 his *Essay* on Milton, with the object of showing that the poet had 'plagiarised' from a number of minor writers, mostly foreign scholars of the 16th and 17th centuries, he took certain passages of *P. L.*, translated them into Latin verse of various metres, and then pretended that he had found the Latin passages in the works of these foreign scholars: as their writings were obscure and to a great extent inaccessible, he counted on the fraud escaping detection for some time. Thus he translated these lines into *quod comedo, poto, gigno, diris subiacet*, and pretended that the Latin occurred in the tragedy of *Adamus Exul* (1601)—a very rare work—of the jurist Grotius. But his most signal success was won over the great lines in I 261—263, which he likewise rendered into Latin iambs and professed to have found in the *Adamus Exul*. One finds the forged lines sometimes given even in modern editions of Milton, with the remark that he (M.) has evidently "translated" them from Grotius. I may add that two lines earlier in this book (616, 617) were derived by Lauder from an equally fictitious hexameter—*infernique canes populantur cuncta creata*—ascribed to a work published in 1654 by a certain Jacobus Masenius, professor in the Jesuits' College at Cologne

729, 730 *Genesis* I 28 See VII. 530, 531

733 *to succeed*, succeeding

737 *the execration*, i.e. "Ill fare our ancestor," 735 Cf. 821, 822.

738. *Mine own*; the only noun to which these words can well refer is "curses" (732), but the sense is 'afflictions, evils.'

*all from me*, all the afflictions derived from me, i.e. those of his descendants.

739. *redound*, in the literal sense 'flow back' (Lat. *redundare*). The metaphor is changed in the next line ("light"). Some editions misprint *rebound*

740, 741. *light Heavy*, alight and weigh heavy.

"These curses, though lighting on him their centre, will weigh heavy, though according to the laws of physics they should not weigh anything there, the weight of bodies being only their tendency to the centre."—*Keightley*.

743. *Isaiah* xlv 9

746 *delicious*; several times an epithet of Paradise—IV 132, 729,

VII. 537

747. *being*, creation.

748. *equal*, fair (Lat *æquus*) *reduce*, in the literal sense 'to bring back' (Lat. *reducere*), i.e. to the dust of which Adam was made

756, 757. *then .when*, with M a favourite (and emphatic) turn of words; cf. IV. 970, "Then, when I am thy captive, talk of chains." So "there where."

758 *Thou didst*, addressing himself, not his Maker, as in 743—755.

762. *Isaiah* xlv 10.

766 *of his own*, with the gifts which he had himself bestowed on you.

773. *this day*, more correctly "*that day*"—cf 49, 210, since the time of the action of this book is the day after Adam's sin. Cf. the time references in 329 ("the sun rose") and 342 ("by night")

777. *Insensible*, emphatic from its position.

778. *As in my mother's lap*; a curious expression from Adam's lips.

783. *all*, entirely; cf. Horace's *non omnis moriar*—*Odus*, III. 30, 6 (said, however, in a different connection, viz in reference to the immortality conferred by his poetry)

784, 785. *Genesis* ii 7. *inspired*, in the literal sense 'breathed.'

788. *a living death*; a proverbial phrase; cf. *S. A.* 100, "To live a life half dead, a living death." So in *Richard III.* I. 2 153, *Lucrece*, 726.

789. *why?* why should it be true?

789—792. The spirit, Adam is made to argue, constitutes life (cf. "pure breath of life") and the spirit alone "sinned": the body is mere "dust," a "clod," and as such "properly hath neither" life nor sin: therefore "death," as the annihilation of life and punishment of sin, must mean the death of the spirit. So the "end" (797) will be not merely the dissolution of the mortal body into its dust but annihilation of the whole being—"all of me shall die."

The subject is discussed in the *Christian Doctrine*, I. XIII.

793. *reach*, power of comprehension.

795. *not so*, not "infinite."

798—801 Cf the *Christian Doctrine*, I II, where, treating of the "omnipotence" of the Almighty, he says, "It must be remembered that the power of God is not exerted in things which imply a contradiction", he quotes 2 *Timothy* II. 13, *Hebrews* VI. 18. See *P. W.* IV. 25, 26 It was a doctrine on which mediæval theologians dwell.

800 *argument*, proof, cf "argue"=show, prove, 1014.

805. *beyond dust*, i e after death

806—808 *all causes else* "All other agents act in proportion to the *reception* or capacity of the subject-matter, and not to the utmost extent of their own power ['sphere'] An allusion to the axiom. *omne efficiens agit secundum vires recipientis, non suas*"—*Newton* So, Adam argues, he cannot be punished after death because death is the utmost punishment that he has the capacity to suffer with death that capacity ends.

810. *Bereaving sense*, cf. "Insensible," 777.

812. *without*, outside, cf. *Macbeth*, III I. 47, "They are, my lord, without the palace gate"

816. *Am*, attracted to the nearer and, in Adam's view, more important subject "I"

826, 827 *the same With*, i e that which is corrupt like himself.

832 *me, me* Cf 936 and Vergil's line *me, me, adsum, qui feci, in me convertite ferrum*—*Æneid* IX 427

834 *Fond*, foolish, see G

840. *past example*, i e "of the fallen Angels"—*Newton*

841. *like*, i e like *in* (oi 'as to') crime

858. *Death comes not at all* Cf XI. 491—493, a picture of Death "delaying to strike, though oft invoked" See also Sophocles, *Philoctetes*, 797, 798, and Horace, *Odes*, II. 18 38—40.

858, 859. *Newton* compares Horace's *pæda Pana claudio*—*Odes*, III. 2. 32. *Mends*, quickens. *for*, because of

861, 862 *other ..other*, a favourite form of emphasis with *M.* Cf. *Comus*, 612, 613.

"Far other aims and other weapons must

Be those that quell the might of hellish charms";

and *Lycidas*, 174, 175:

"Where, other groves and other streams along,

With nectar pure his oozy locks he laves."

*song*; cf. "their vocal worship," IX 198 (with note).

866. *regard*, look, cf *F. regard*.

869 *wants*, cf. "need" used intransitively, 80.

871. *fraud*, deceit

872, 873 *pretended To*, literally 'stretched before,' Lat *prætentus*, hence 'seiving as a screen to, masking'

874 *persisted*, remained.

883 *understood*, the subject, "I" is easily supplied from 880

886. *sinister*, used quibblingly in its literal sense 'left'—a reference to the tradition that the rib out of which Eve was fashioned was taken from Adam's left side (VIII 465, note)—and also in the figurative sense 'unlucky'

Scan *sinister*, as in *Henry V* II 4 85, "'Tis no sinister nor no awkward claim." This accentuation survived at least as late as Dryden; cf *The Hind and the Panther*, III. 492, "In which sinister destinies ordain." In M, as in Shakespeare and Elizabethan writers generally, many words bear the original Latin (and French) accent which later has yielded to the Teutonic tendency to shift the accent on to an earlier syllable, cf *aspect*, 454

887, 888. It was an old belief that Adam as created had thutteen ribs on the left side and that Eve was formed out of the extra one.

888—898. Editors cite similar passages from other poets, in particular a close parallel from Milton's favourite writer Euripides, viz *Hippolytus*, 616 *et seq*

898—906. The passage is like a commentary on the proverbial line, "The course of true love never did run smooth," *A Midsummer-Night's Dream*, I. I. 134. That M when he wrote the lines was thinking of the circumstances of his own first marriage cannot be doubted.

904—906. A personal allusion appears to be intended. Edward Phillips, the poet's nephew and one of his biographers, states that after Milton's first wife refused to live with him he paid much attention to a Miss Davis (possibly the lady addressed in his 9th Sonnet); so that "too late" represented his own experience. Probably "already linked and wedlock-bound" refers to "he," and "fell adversary" to his wife, now a source of "hate or shame" to him, but the sense might be that the man meets "his happiest choice" after *she* is "linked" to his enemy, which state of things occasions him "hate or shame."

921. *forlorn of*, forsaken by; cf Tennyson's *Ænone*.

"Hither came at noon

Mournful Ænone, wandering forlorn

Of Paris "

923. *scarce one short hour*; in her grief she, as did Adam (771—775, 852—859), forgets the words of their Judge (193—205), which clearly

showed that "the instant stroke of death" was "removed far off" (210, 211). Adam now sees differently (962, 963)

937—946 Probably Milton's reconciliation with his own wife was present to his thoughts, see p xiv and cf *S A* 1003—1007.

"Yet beauty, though injurious, hath strange power,  
After offence returning, to regain  
Love once possessed, nor can be easily  
Repulsed, without much inward passion felt,  
And secret sting of amorous remorse"

959. *elsewhere*, at "the place" (cf. 932, 953, 1098, 1099), where their Judge appeared to them and pronounced their sentence, or perhaps he means 'in Heaven'

960 *offices*, kind acts, services (Lat. *officia*).

969 *event*, issue, result

978 *As in our evils*, considering that we are in such evils, Lat *ut* Richardson aptly quotes from Cicero's letters *Ad fumihares* XII. 2, *non nihil, ut in tantis malis, est profectum*. Cf. IX. 1091

979 *descent*, abstract for concrete; 'descendants.'

987 *prevent*, anticipate, forestall, see G.

989 In the early editions the words "so Death" were placed at the beginning of 990—doubtless an error, since there is no other instance in the poem of a short line (as 989 would be without the two words) or of an Alexandrine

996. *the present object*, the object of your love who is present.

998 *less than none*, equal to any

1000 *make short*, i.e. 'make short work of it,' as we say.

1004—1006. *and have*. 'Though we have the power, through choosing the quickest of the many ways of dying, to destroy destruction (i.e. Death's future work of destroying mankind) by destroying ourselves.'

1009. *entertained*, conceived. *pale*, adj = noun, see IX. 606, note, and cf IV 115

1014 *argue*, show the existence of

1032—1035. Contrast 169—173 (with notes)

1045. *Reluctance*, struggling

1046—1048. Cf 96, "the mild Judge", and 1094—1096

1048, 1049 *we expected* Cf 852—859, 923

1053, 1054. He means that the curse in 198—208 applied more to the ground than to himself, so he says quibbly that it 'glanced' off him and 'fell to the ground,' e.g. like an arrow that just grazes the object aimed at:

1065 *this mountain*; see note on IX 71.

1066. *shattering*. Cf *Lycidas*, 5, "Shatter your leaves before the mellowing year"

*locks*. Cf Lat<sup>1</sup> *comæ* with its two senses, 'hair' and 'foliage' See Horace, *Odes* IV. 7 2 (*arboribusque comæ*).

1067. *which*, i.e. the fact that "the winds blow moist and keen."

1068 *shroud*, shelter, see G.

1069 *this star*, the sun, 'the day-star' (cf. "diurnal"), as it was sometimes called in contrast to the other heavenly bodies. Cf. *Lycidas*, 168, and Sylvester's *Du Bartas*, "While the bright day-star rides his glorious round," Giosart's ed. I. 143. (But commonly 'day-star' meant the morning-star, Lucifer.)

1070 *how*, i.e. *to see how*, understood from "to seek," 1067

1071. *sere*, dry; see G. *foment*, keep warm M uses the word in allusion to its (ultimate) derivation from Lat. *fovere*, 'to warm'; cf. Lat *fomes*, 'tinder, touchwood'

They are to try to reflect the sun's rays in some mirror-like substance so as to kindle dry leaves and grasses, etc.

1072, 1073 "He seems to suppose that in the collision of two bodies, as two flints or a flint and steel, it is the air that yields the fire" —*Knightley*. *attrite*, worn by friction, Lat *attritus*

1073 *late*, lately; referring to the changes in the elements described in 651 *et seq.*; cf especially 666, 667, 701—706.

1075 *Tine*, kindle; see G. *thwart*, flashing across the sky. Probably he alludes to one of the theories as to the origin of fire on earth which Lucretius gives, v. 1091—1094, viz that it came through the thunderbolt and lightning.

1078. *supply*, i.e. the place of the sun.

1081. *praying*, conditional. *of grace*, for mercy, pardon.

1085 *native home*, cf 206—208.

1087. *prostrate fall*. It is curious that the next book begins

"Thus they in lowliest plight repentant stood  
Praying."

1091. *Frequenting*, filling (Lat *frequentare*). Cf. 'frequent' = crowded (*frequens*), I. 797; 'frequency' = full assembly (*frequentia*), *P. R* I 128, II. 130

1098—1104. For a similar instance of repetition (a figure imitated from the classics) cf. IV. 641—656, *Connus*, 221—224.

## APPENDIX.

### A.

#### THE COSMOLOGY OF *PARADISE LOST*.

PARTS of *Paradise Lost* are not easily understood without some knowledge of Milton's conception of the Universe. I shall attempt therefore to set forth some of the main aspects of his cosmology, to explain, in fact, what he means by constantly recurrent terms such as 'Empyrean,' 'Chaos,' 'Spheres,' and the like.

It is in Book v. that he carries us back farthest in respect of time. The events described by Raphael (from line 563, onwards) precede not only the Creation of the World, but also the expulsion of the rebels from Heaven. And at this era, when the seeds of discord are being sown, we hear of two divisions of Space—Heaven and Chaos (v. 577, 578) Heaven lying above Chaos.

In Book vi. the contest foreshadowed in Book v. has begun. Now a third region is mentioned—Hell (vi. 53—55) a gloomy region carved out of the nethermost depths of Chaos. Its remoteness from Heaven may be inferred from i. 73, 74. Milton's working hypothesis, then—his general conception of space and its partitionment prior to the Creation—may be expressed roughly thus. above<sup>1</sup>, Heaven; beneath, Hell; between, a great gulf, Chaos.

Let us see what he has to say concerning each.

Heaven, or the Empyrean<sup>2</sup>, is the abode of the Deity and His angelic subjects. It is a vast region, but not infinite. In x. 380 Milton speaks of its "empyrean bounds"; in ii. 1049 of its "battlements<sup>3</sup>"; in vi. 860 of its "crystal wall"

<sup>1</sup> i.e. from the point of view of this World, the position of which we shall see

<sup>2</sup> The terms are synonymous. *Empyrean*=Lat. *empyrium*, from Gk. *ἐμυρος*. The notion was that the Empyrean was formed of the element of fire (*πῦρ*).

<sup>3</sup> Cf. Lucretius' *flammantia moenia mundi* (i. 74) and Gray's "flaming bounds of Space" (*Progress of Poesy*).



These fence Heaven in from Chaos When Satan voyages through space, in quest of the new-created World, he kens far off the crystal line of light that radiates from the empyreal bulwarks, marking where runs the severance betwixt Heaven and Chaos (II 1034 *et seq.*). In the wall of Heaven are the "everlasting doors" opening on to Chaos (V 253—256, VII. 205—209) The shape of Heaven Milton does not determine (II 1048); perhaps it is a square (X 381) Its internal configuration and appearance he describes in language which reminds us of some lines (574—576) in Book V. May not the Earth, says Raphael, be "but the shadow of Heaven, and things therein Each to other like, more than on Earth is thought"? Milton expands this idea, and developing to the utmost the symbolical, objective presentment of the New Jerusalem in the *Revelation*, depicts a Heaven scarce distinguishable from an ideal Earth<sup>1</sup>. In fact, his Heaven and his Garden of Eden have much in common, so that Satan exclaims, "O Earth, how like to Heaven!" (IX 99). Thus the Heavenly landscape (if I may describe it in Miltonic language) has its vales, wood-covered heights and plains (VI 70, 640—646); it is watered by living streams (V 652), and fair with trees and flowers<sup>2</sup>—immortal amaranth and celestial roses (III. 353—364), and vines (V 635) Daylight and twilight are known there (V. 627—629, 645, VI. 2—15) And soft winds fan the angels as they sleep (V 654, 655).

These angelic beings, divided, according to tradition (see p. 149), into nine Orders, each with particular duties, perform their ministries and solemn rites (VII 149) in the courts of God (V 650) and at the high temple of Heaven (VII. 148) Their worship is offered under forms which recall, now the ritual of the Temple-services of Israel, now the inspired visions of St John They celebrate the Deity who dwells invisible, throned inaccessible (III 377) on the holy mount (VI. 5), howbeit omnipresent, as omnipotent, throughout Heaven and all space round whose throne there rests a radiance of excessive brightness, at which even Seraphim, highest of Hierarchies, veil their eyes (III 375—382).

It has been objected that Milton's picture is too material But he himself takes special pains to remind us that the external imagery under which he represents his concepts is symbolical, not literal—

<sup>1</sup> The Earth deteriorates after the fall of man (X 651 *et seq.*)

<sup>2</sup> This is a descriptive detail most conspicuous in early Christian apocalyptic works, see next page

adopted merely as a means of conveying *some* impression of that which is intrinsically indescribable. The truth, I believe, is that he has applied to Heaven the descriptions of 'Paradise' in the apocalyptic literature of the first cen-<sup>His picture of Heaven traditional</sup> turies of Christianity. The *Revelation of Peter* (dating perhaps from early in the second century A.D.) affords an illustration of these descriptions. St Peter is represented as asking our Lord where are the souls of the righteous dead—"of what sort is the world wherein they are and possess glory? And the Lord shewed him [me] a very great space outside this world shining excessively with light, and the air that was there illuminated with the rays of the sun, and the earth itself blooming with unfading flowers, and full of spices and fan-flowering plants, incorruptible and bearing a blessed fruit and so strong was the perfume that it was borne even to us<sup>1</sup> from thence. And the dwellers in that place were clad in the raiment of angels of light, and their raiment was like their land and angels encircled them<sup>2</sup>."

The second region, for which Chaos seems the simplest title, is also variously called "the wasteful Deep" (II. 961, VI. 862), "the utter Deep" (VI. 716), and "the Abyss" (I. 21, VII. 211, 234). Here rules the god of Chaos and his consort Night (II. 959—963). According to the long description in Book II. 890 *et seq.*, this region is an illimitable ocean, composed of the embryon atoms whereof all substances may be formed—whereof Hell and the World are afterwards formed. It is a vast agglomeration of matter in its primal state, "neither sea, nor shore, nor air, nor fire." Here prevails eternal anarchy of storm and wind and wave and stunning sounds. In VII. 210—214 the Messiah and His host stand at the open gate of Heaven and look forth on to Chaos; and what they behold is an Abyss "Outrageous as a sea, dark, wasteful, wild."

<sup>1</sup> i.e. St Peter and the other disciples who are with our Lord on the Mount of Olives. See *The Gospel according to Peter, and the Revelation of Peter* (Cambridge University Press ed., 1892, pp. 48, 49).

<sup>2</sup> Mr James (whose version I have just quoted) gives a similar passage from a rather later work, the *History of Barlaam and Josaphat*, wherein the Paradise of the just is revealed in a vision as "a plain of vast extent, flourishing with fair and very sweet-smelling flowers, where he saw plants of all manner of kinds, loaded with strange and wondrous fruits, most pleasant to the eye and desirable to touch. And the leaves of the trees made clear music to a soft breeze and sent forth a delicate fragrance, whereof none could tire. And through this wondrous and vast plain [he passed] to a city which gleamed with an unspeakable brightness and had its walls of translucent gold, and its battlements of stones the like of which none has ever seen. And a light from above filled all the streets thereof and certain winged hosts each to itself a light, abode there singing in melodies never heard by mortal ears."

The creation of Hell, we may perhaps assume, just precedes the *Description of* fall of the angels<sup>1</sup>. It has been prepared for their punishment when, after the proclamation in v. 600—615, they have revealed their rebellious spirit. To form Hell a part of the abyss has been taken. In II 1002 Chaos complains that his realm has been encroached upon by Hell—"stretching far and wide beneath." Round it runs a wall of fire (I. 61); overhead spreads a fiery vault or cope (I 298, 345). At the descent of the angels Hell lies open to receive them (VI. 53—55), then the roof closes (VI 875), and they are prisoners. Henceforth the only outlet from Hell into Chaos is through certain gates, the chaige whereof is assigned to Sin (II 643 *et seq.*). At her side, as protector, stands Death, ready with his dart to meet all comers (II 853—855). To please Satan (her sire), Sin opens the gates. Afterwards she cannot shut them, and all who will may pass to and fro between Hell and Chaos. Later on (when the bridge from Hell has been made) this change becomes terribly significant. For the inside of Hell, we hear of a pool of fire (I 52, 221), dry land that burns like fire (I. 227—229), and dear regions of excessive cold and heat, intersected by rivers (II. 575 *et seq.*). Here again the picture is traditional, owing, no doubt, much to Dante, who in turn owed much to the apocalyptic descriptions before mentioned.

Immediately after the expulsion of Satan the World is created (*Description of* VII. 131 *et seq.*). By "the World" is meant the whole *the World* Universe of Earth, seas, stellar bodies and the framework wherein they are set—in short, all that the eye of man beholds. The Son of God goes forth into the abyss (VII 218 *et seq.*), and with golden compass marks out the limits of this World; so that Chaos is again despoiled of part of his realm (as he laments in *Hung in* II 1001—1006). The new World is a globe or hollow *Chaos* sphere, suspended in the abyss, and at its topmost point fastened by a golden chain (see II. 1051, note) to Heaven. In II. 1004—1006 Chaos tells Satan of this Universe:

"Another world,

Hung o'er my realm, linked in a golden chain

To that side Heaven from whence your legions fell."

The length of this chain, i.e. the distance of the World from the

<sup>1</sup> Cf. the English *Faust-book* (1592) where Faustus asks when Hell was made and Mephistophiles replies—"Faustus, thou shalt know, that before the fall of my lord Lucifer was no hell, but even then was hell ordained" (Thoms' *English Prose Romances*, III 185).

Empyrean, is not stated, I believe, but the distance was not—comparatively—very great (II. 1051—1053, VII 618)

Also, between the globe (again, on its upper side, i.e. that nearest to the Empyrean) and the gate of Heaven there stretches a golden stair, used by good angels for descent and ascent when they are despatched to Earth on any duty such as that which Raphael discharges in Books v.—VIII. This stair (suggested by Jacob's dream<sup>1</sup>) is not always let down (III 501—518) And hard by the point where the golden stair touches the surface of the globe there is—in later times, after the fall of man—another stair (or rather bridge), which leads, not upward to the Empyrean, but downward to Hell: i.e. it extends over the portion of Chaos that intervenes between Hell and the World (II 1024—1033, *Joined to Heaven* x 282 *et seq.*) This bridge<sup>2</sup>, the work of Sin and Death, is used by evil angels when they would come from Hell (its gates being open) to Earth—"to tempt or punish mortals" (II. 1032) *Joined to Hell*

Hence a good angel and an evil, visiting mankind simultaneously, the one descending the golden stair, the other ascending the bridge, will meet at this point of the surface of the globe. And to enter the globe, i.e. to get through its outer surface to the inside, each must pass through the same aperture in the surface, and descend by the same passage into the interior: as Milton explains in Book III. There he describes how Satan journeys through Chaos, till he reaches and walks<sup>2</sup> on the outer surface of the World (III 418—430). But how to pass to the interior? The surface is impenetrable, and there seems to be no inlet. Then suddenly the reflection of the golden stair which chances to be let down directs his steps to the point where the stair and the bridge come into contact with the globe, and here he finds what he seeks—an aperture in the surface by which he can look down into the interior. Further, there is at this aperture a broad passage plunging right down into the World—being, really, a continuation of the golden stair. Thus Satan, standing on the bottom step of the stair, and looking straight up, sees overhead *The entrance into the World*

<sup>1</sup> In the English *Faust-book*, 1592 (Thoms' *English Prose Romances*, III 194) Mephistophiles says: "We have also with us in hell a ladder, reaching of exceeding height, as though the top of the same would touch the heaven, to which the damned ascend to seek the blessing of God, but through their infidelity, when they are at very highest degree, they fall down again into their former miseries." With the last part of this extract cf. *P. L.* III 484 *et seq.* It seems to me highly probable that Milton studied the *Faust-book* (which was immensely popular), as well as Mariow's dramatic adaptation of it, see II 596, note.

<sup>2</sup> i.e. like a fly moving up a lamp-globe (Masson).

the gate of Heaven, and, looking straight down, sees the interior of the globe, leagues beneath (III 526 *et seq.*).

Similarly on the seventh day of the Creation the angels, gazing from Heaven's gate down the stair and down the broad passage which continues the stair, see, as Satan did, into the new-made World (VII. 617—619)

“not far, founded in view

On the clear hyaline, the glassy sea<sup>1</sup>.”

In short, at the point in the surface of the globe nearest to the Empyrean, there is a choice of ways: the stair leading to Heaven, the bridge to Hell, and the broad passage to the interior of the World:

“in little space

The confines met of empyrean Heaven,

And of this World, and, on the left hand, Hell

With long reach interposed; three several ways,

In sight, to each of these three places led<sup>2</sup>”

And descending the broad passage what would an angel find in the interior of the globe? What is this globe as Milton, following the astronomy of his<sup>3</sup> time, has described it?

The globe as then conceived may best be likened (in Plato's comparison<sup>4</sup>) to one of those puzzles or boxes in which

*The globe of  
the World its  
interior*

are contained a number of boxes of gradually lessening

size: remove the first, and you shall find another inside,

rather smaller remove the second, and you shall come

on a third, still smaller and so on, till you reach the centre—

the kernel, as it were, round which the different boxes were but

successive shells. Now, of the globe of the World the Earth (they

said) is the kernel (it is often called ‘the centre’<sup>5</sup>); and—a station-

ary body itself—it is encased by numerous shells or

*Milton's  
astronomy.*

Spheres: the number of the Spheres being a subject

of dispute and varying in the different astronomical systems.

Milton, accepting<sup>6</sup> for the purposes of his epic the Ptolemaic

<sup>1</sup> i.e. the Crystalline Sphere

<sup>2</sup> x 320—324.

<sup>3</sup> I do not mean to imply that the Ptolemaic system was still generally believed in at the time when *P. L.* was published, but that it satisfied Elizabethan writers, of whom Milton was the last.

<sup>4</sup> See the Myth of Er in the *Republic* 616, 617, and the note on *Arcades* 64 (Pitt Press ed. p. 59), where the passage is translated

<sup>5</sup> Cf. perhaps i 686, and the *Winter's Tale*, II x 102, *Troilus*, I. 3 85

<sup>6</sup> He was evidently familiar with the Copernican system (cf. IV 592—597, VIII. 15—178), and the question has been asked why he did not follow it in the poem. The answer surely is obvious. The Copernican theory was new, without a scrap of literary association and with no poetic terminology whereas the Ptolemaic view and

system as expanded by the astronomer Alphonsus X. of Castille, recognizes ten Spheres. A Sphere, it should be noted, is merely a circular region of space—not necessarily of solid matter. Indeed, of the ten Spheres only one, the Primum Mobile, appears in Milton's description to consist of some material substance. Seven of them are the Spheres of the planets, i.e. the orbits in which the planets severally move

The order of the Spheres, which fit one within the other<sup>1</sup>, is, if we start from the Earth as the stationary centre<sup>2</sup> of the Universe, as follows: first, the Spheres of the planets *The Spheres.* successively—the Moon, Mercury, Venus, the Sun, Mars, Jupiter and Saturn; then, outside the last of these (i.e. Saturn), the Firmament or Cælum Stellatum, in which are set the 'fixed stars'; then, outside the Firmament, the Crystalline Sphere, and last, the Primum Mobile enclosing all the others. Compare the famous lines (481—483) in Book III describing the passage of the souls of the departed from Earth to Heaven:

"They pass the planets seven, and pass the fixed,  
And that Crystalline Sphere whose balance weighs  
The trepidation talked, and that First Moved."

It remains to note three or four points in these lines. Milton treats the Sun and Moon as planets (v. 177, x. 651—658). Compare Shakespeare, *Titulus*, I. 3. 89, "the glorious planet Sol," and *Antony*, v. 2. 241, "the fleeting Moon no planet is of mine." The 'fixed stars' are referred to four times in the poem—but only once (v. 176) with the word 'star' added: in the other places (III. 481, v. 621, x. 661) they are called simply "the fixed." Though they are unmoved, their Sphere revolves round the Earth, moving from East to West, completing a revolution in twenty-four hours, and carrying with it the seven inner Spheres<sup>3</sup>. The rapid motion of this Sphere is glanced at in v. 176 ("their orb<sup>4</sup> that flies"). The Crystalline Sphere and the Primum Mobile were not included in the original Ptolemaic system. They

its delightful fictions as to the Spheres, their harmonies, and the like, had become a tradition of literature, expressed in terms that recalled Marlowe and Shakespeare and Jonson and the *sacri vates* of English verse. To have surrendered this poetic heritage merely out of deference to science had been impossible pedantry—a perverse concession to the cold philosophy that "empties the haunted air and unweaves the rainbow" (*Lamia*).

<sup>1</sup> Cf. Marlowe's *Faustus* vi. 38, 39:

"As are the elements, such are the spheres,  
Mutually folded in each other's orb."

<sup>2</sup> Cf. VIII. 32 "the sedentary Earth," and see IX. 107—109

<sup>3</sup> These have separate motions of their own.

<sup>4</sup> 'Orb' and 'Sphere' are interchangeable terms—when it suits Milton.

were added later, to explain certain phenomena which the earlier astronomers had not observed, and for which their theories offered no explanation. Thus the supposed swaying or "trepidation" of the Crystalline Sphere was held to be the cause of the precession of the equinoxes. This Sphere is described as a vast expanse of waters (see note on VII. 261). It encircles the eight inner Spheres. The original notion may perhaps be traced to the waters "above the firmament" in *Genesis* i. 7. Compare the picture in VII. 270—271 of the World

"Built on circumfluous waters calm, in wide  
Crystalline ocean."

The main purpose that this "ocean" serves is to protect the Earth from the evil "influences" of Chaos, those "fierce extremes" of temperature which might penetrate through the outside shell (the Primum Mobile) and "distemper" the whole fabric of the Universe, did not this wall of waters interpose (VII. 271—273).

Last comes the Primum Mobile<sup>1</sup>, "the first<sup>2</sup> convex" of the World, i.e. the outside case of our box or puzzle. It is made, as we saw, of hard matter, but for its crust of substance, Chaos would break in on the World, and Darkness make inroads (III. 419—421). The first moved itself, it communicates motion to the nine inner Spheres. In Elizabethan literature allusions to it are not infrequent: we will conclude by giving three. Compare Spenser, *Hymne of Heavenly Beautie*

"these heavens still by degrees arise,  
Until they come to their first Movers bound,  
That in his mightie compasse doth comprize,  
And carry all the rest with him around",

and Marlowe, *Faustus*<sup>3</sup>

"He views the clouds, and planets, and the stars,  
The tropic zones, and quarters of the sky,  
From the bright circle of the horned moon  
Even to the height of Primum Mobile",

and Bacon, *Of Seditions and Troubles*: "for the motions of the greatest persons in a government ought to be as the motions of the planets under Primum Mobile."

<sup>1</sup> Dante's *primo giro* (*Purgatorio*, I. 15).

<sup>2</sup> III. 419. To Satan coming from Chaos it is the first, in our calculation, as we started from the Earth, it is the last.

<sup>3</sup> Scene VI *chorus*, II. 5—18, in the third Quarto, 1616, the passage is not in the two earlier editions of 1604 and 1609 (Ward, p. 178).

## B

## ON THE CHARACTER OF MILTON'S SATAN.

I have reserved for this *Appendix* notice of some points in Milton's delineation of the character of Satan. First, as to the rank which Milton assigns to him before his revolt, and the cause of that revolt Milton speaks of Satan as an archangel<sup>1</sup>—*Satan's rank in Heaven* "if not the first archangel" (v 660) that is, he is inclined to give Satan preeminence over all angelic beings But this preeminence is not emphasised so much as we might have expected.

The immediate cause of the rebellion in Heaven is the proclamation that all should worship the Messiah as their Head (v 600—615). Satan resents the command, conceiving himself "impaired" (v 665) thereby; and he makes its pretended injustice *The motive of his revolt* a means of drawing away a third part of the angels from their allegiance They are equal, he says, to the Messiah self-begotten, not created not liable to pay worship, and so, playing on their pride, he wins them to his side (v 772—802, 853—866) Meantime, in his own heart an even stronger motive is at work; to wit, ambition to be himself equal to the Deity—nay, superior He not only disclaims submission to the Son he strives "against the throne and monarchy" (l 42) of the Almighty Himself, and it is as the foe rather of the Father than of the Son that the great archangel is set before us in *Paradise Lost*.

Touching both matters there was much tradition, whereof it may be interesting to cite two or three illustrations from popular works<sup>2</sup> with which Milton is likely to have been familiar *Popular beliefs concerning Satan:* To take, for example, the English *Faust-book* Faustus asks. "But how came lord and master Lucifer<sup>3</sup> to have so great a fall from Heaven? Mephistophiles answered, My lord Lucifer

<sup>1</sup> Contrast the first extract from the *Faust-book*, later on

<sup>2</sup> I choose three works each of which may, I think, be regarded as a *résumé* of many of the current traditions of demonology Two of the books—the *Faust-book*, 1592, and Scot's *Discourse*, 1584—were extremely popular, and personally I believe that Milton had studied both Scot devotes several chapters to "Lucifer and his fall" The third work—Heywood's *Hierarchy*, 1635—is very serviceable to an editor of *Paradise Lost*

<sup>3</sup> A common name of Satan



was a fair angel, created of God as immortal, and being placed in the Seraphims<sup>1</sup>, which are above the Cherubims, he would have presumed upon the Throne of God upon this presumption the Lord cast him down headlong, and where (i e whereas) before he was an angel of light, now dwells in darkness<sup>2</sup>." Later on Faustus returns to the subject, enquiring "in what estimation his lord Lucifer was, when he was in favour with God " also touching his form and shape to which Mephistophiles replies, "My lord Lucifer was at the first an angel of God, yea he was so of God ordained for shape, pomp, authority, worthiness, and dwelling, that he far exceeded all the other creatures of God, and so illuminated that he far surpassed the brightness of the sun, and all the stars but when he began to be high minded, proud and so presumptuous, that he would usurp the seat of God's Majesty, then was he banished<sup>3</sup>."

The *Faust-book*, it will be seen, agrees with Milton on both points; while, as regards one of them—Satan's rank—it is more explicit than in Heywood's *Paradise Lost* Equally explicit is Heywood's *Hierarchy of the Blessed Angels* (1635) There (p 336) we read that of the angels Lucifer was first-created and chief:

"As he might challenge a priority  
In his Creation, so above the rest  
A supereminence, as first and best "

Heywood mentions Michael, Raphael, and Gabriel, and adds (p 337) that great as they were,

"Yet above these was Lucifer instated,  
Honour'd, exalted, and much celebrated "

Reginald Scot goes even further, remarking<sup>4</sup> that according to the teaching of some divines Satan even after his fall exceeded in power any of the angelic host It seems to me therefore something strange that Milton did not unequivocally invest Satan with superiority over all the angels

As to Satan's motive Heywood<sup>5</sup> differs from Milton, making jealousy of mankind the cause, while Scot writes<sup>6</sup> "Our schoolemen differ much in the cause of *Lucifer's* fall [some alleging one thing, some another, while] others saie, that his condemnation grew hereupon, for that he

<sup>1</sup> The highest of the Hierarchies; see v 587 We may note the forms 'Seraphims,' 'Cherubims,' see G under 'Cherubim'

<sup>2</sup> Thoms' *English Prose Romances*, 2nd ed., III. 184

<sup>3</sup> Thoms, III. 187.

<sup>4</sup> Nicholson's ed. p 425.

<sup>5</sup> p 339

<sup>6</sup> p 423.

challenged the place of the Messias" This accords more with *Paradise Lost* v 661—665

For Milton Satan is the type of pride. The type was already fixed As an epithet of Lucifer 'proud' had passed into<sup>1</sup> a proverb Thus Gower said<sup>1</sup>.

*Satan a type of  
pride in ear-  
lier writers,*

"For Lucifer with him that felle

Bai pride with him into helle

There was pride of to giete cost

Whan he for pride hath heaven lost;"

and Marlowe<sup>2</sup>

"*Faust* How comes it, then, that he is prince of devils?

*Meph* O, by aspiring pride and insolence;

For which God threw him from the face of heaven;"

and Greene<sup>3</sup>:

"proud Lucifer fell from the heavens,

Lucifer and his proud-hearted friends

Were thrown into the centre of the earth "

Milton therefore did not wholly conceive or create the character of the arch-rebel Tradition, literary no less than theological, prescribed the dominant idea in that nature: enough if Milton developed the idea in harmony with the design of his poem This he did He depicts Satan as an embodiment of the spirit of pride and ambition<sup>4</sup>, not the ambition which is an honourable desire of praise—that last infirmity of noble minds—but the fevered lust for power which springs from overmastering self-esteem. In Satan this spirit of egotism is the poison that permeates his whole being, vanquishing and vitiating all that is good in him *in Milton*

For at the outset of the action of *Paradise Lost* Satan has much that is noble and attractive in his nature To have made him wholly evil had repelled, and lessened the interest of the poem, which turns, in no slight degree, on the struggle between the good and evil elements in him. Indeed, this very pride is not without its good aspect. Herein lies the motive power that nerves him at every crisis to face insuperable difficulties; to cherish immortal hope—though hope of revenge; and to adventure "high attempts "

*Complexity of  
Satan's cha-  
racter.*

<sup>1</sup> *Confessio Amantis*, book 1

<sup>2</sup> *Faustus* III 67—69

<sup>3</sup> *Friar Bacon* IX 59, 65, 66

<sup>4</sup> Cf Satan's own words in IV. 40.

On the other hand, it is this same spirit that drives him onward to his final fall. If at any moment he is minded to repent and submit—through pity for the friends whom he has ruined, or mankind whom he schemes to ruin, or himself—through sense of his ingratitude (iv. 42—45) towards the Almighty—whatever the motive—relentless, resistless egotism sweeps aside compunction, and denies him retreat. To sue for grace were to humble himself in the eyes of his followers and in his own: which must not be (iv. 79—83)

Steadily does Milton keep this idea before us. There is no possibility of missing or mistaking his intention. The very word 'pride' recurs<sup>1</sup> like some persistent refrain, ringing clearest at the great crises, the fateful moments when the action of the epic enters on a fresh stage. as when in the fourth Book (ll 27 *et seq*) Satan looks down upon Eden from his resting-place on mount Niphates, and a brief while is inclined to give up his attempt and seek re-admission into Heaven, or as when in the ninth Book (ll 455—472) he sees Eve in the Garden and is touched by her beauty and innocence, and disarmed of his ill thoughts. Always, however, the end is the same. "the hot hell" of pride in his heart breaks anew into flame; and he goes forward to his work<sup>2</sup>. Had not pride led him to undertake it?

Satan's resolve to compass the fall of man is prompted by several feelings—each a phase of self-esteem. There is jealousy. Man has usurped his place—dispossessed him and his followers. At sight of Adam and Eve he exclaims (iv 359—360).

"Into our room of bliss thus high advanced  
Creatures of other mould, earth-born perhaps!"

The same feeling finds expression in almost the same words later on (ix. 148, 149). That others should receive favour from the Almighty—and, as he thinks, at his expense—wounds his pride.

Again, there is desire to assert his supremacy by undertaking an office from which the mightiest of his followers recoil in fear. Nowhere does Satan stand forth so eminent and sublime "with monarchical pride" as in the scene in the second Book where he proffers himself for the great enterprise. The counsel of Beelzebub has been applauded by all (ll. 386—389): but who will carry it out? None dare: and then

<sup>1</sup> Cf i 36, 58, 527, 572, 603—with many other examples

<sup>2</sup> Cf Mr Stopford Brooke's admirable *Study of Milton*, p 148

Satan, proclaiming his readiness, once more confirms his sovereignty. Here too pride has ruled.

But the strongest motive remains: desire

"To wreak on innocent frail man his loss"

Of that first battle, and his flight to Hell<sup>1</sup>.

"To spite the great Creator" (II 385) he will bring ruin on the earth and its inhabitants: which, if not victory, were revenge. The notion flatters his self-conceit. It is born of the old pride. And Milton dwells on it with fitting insistence<sup>2</sup>.

Is Satan the 'hero' of *Paradise Lost*? We might think so did we not read beyond the first books. But to trace his history in the poem to its inglorious close is to dispel the impression. Milton can scarcely intend that we should regard as 'hero'—as worthy of sustained admiration—one who passes from the splendour of archangelic being to the state of a loathsome reptile<sup>3</sup>. The hideous metamorphosis in X 504—532 is the necessary contrast to those scenes at the beginning of the epic in which the great rebel does appear in heroic grandeur and we must look on both pictures. If *Paradise Lost* narrates the fall of man, it narrates too—and no less clearly—the fall of man's tempter. The self-degradation of Satan is complete outward and inward of the form and of the spirit: a change—ever for the worse—of shape and mind and emotion

*Satan not the  
'hero' of the  
poem.*

*His self-de-  
basement and  
decline*

There is the outward sign. Before his expulsion he is preeminently a lustrous being, clothed with ethereal radiance and glory—so much does his name "Lucifer" argue<sup>4</sup>. And afterwards he retains something of this "original brightness" (I. 592): howbeit much has passed from him (I. 97, 591—594). But gradually what was left decreases in proportion as the evil in him prevails: so that Uriel perceives the foul passions that dim his face (IV. 124—130); while Gabriel marks his "faded splendour wan" (IV. 870), and the Cherub Zephon taunts him therewith (IV. 835—840). Equal is his loss of physical force. On the fields of Heaven he does not fear to meet Michael in combat (VI 246 *et seq.*). In the Garden of Eden he doubts himself a match for Adam.

*in physical  
power,*

"Foe not formidable! exempt from wound,

<sup>1</sup> IV 11, 12

<sup>2</sup> Cf VI 905, 906

<sup>3</sup> Cf his words in IV. 163—171.

<sup>4</sup> Cf VII 131—133, and the second extract from the *Faust* book, and Marlowe, "beautiful As was bright Lucifer before his fall" (*Faustus* v. 155)

I not; so much hath Hell debased, and pain<sup>1</sup>  
Enfeebled me, to what I was in Heaven."

In fact, he is glad that he has to deal with the woman—not the man (IX 480—488).<sup>•</sup>

Nor this because of lost strength alone. He shuns the "higher intellectual" of Adam (IX 483),<sup>•</sup> who would be better able than Eve to see through his arguments and so resist temptation. He

*in intellect,*

is conscious of his own decline in intellect. The strong intelligence which inspires his speeches in the first two books has degenerated, by perverse use, into mere sophistical slyness, a base cunning—even as wine may lose its savour and turn to vinegar. He is no more the mighty-minded archangel: he is naught but the serpent—

"subtlest beast of all the field." Lastly, every impulse  
*in moral in-*  
*stinct.* in him towards good has died out. The element of nobility that redeemed his character at the outset from

absolute baseness has been killed. In evil he moves and has his being, so that himself confesses "all good to me becomes bane," and in destroying lies his sole delight (IX. 118 *et seq.*)

Hardly therefore shall we believe that Milton meant us to see in the fallen and everfalling archangel the hero of *Paradise Lost*. That position surely belongs to Adam.

## C

## THE SUBJECT OF THE POEM

That Milton was convinced as to the "heroic" character of his subject is clear from the introduction<sup>2</sup> to book IX.; nevertheless it has been disputed whether the Fall of Man was a suitable theme for a heroic poem and whether the title "heroic" should be applied to *Paradise Lost*. Thus Dryden writes in the "Discourse" on satire prefixed to his translation (1693) of Juvenal: "As for Mr Milton, whom we all admire with so much justice, his subject<sup>3</sup> is not that of an heroic poem, properly so called. His design is the losing of our happiness; his event<sup>4</sup> is not prosperous, like that of all other epic works."

<sup>1</sup> See I 55, VI 327, notes.

<sup>2</sup> IX 13—44

<sup>3</sup> i.e. in *Paradise Lost*

<sup>4</sup> That is, the end of the action, the issue (Lat. *eventus*)

Addison refers to this objection at the commencement of his papers on Milton "I shall waive," he says, "the discussion of that point, which was started some years since [i.e. by Dryden], whether Milton's 'Paradise Lost' may be called an heroic poem. Those who will not give it that title may call it (if they please) a divine poem" (*Spectator*, 267).

In his sixth paper (*Spectator*, 297) Addison considers the kinds of subject or "fable" appropriate to "heroic song," admits that a "fable," like the Fall of Man, "wherein the event is unhappy is not so proper for an heroic poem" as for a tragedy, but shows briefly that Milton was conscious of the disadvantage inherent in his subject and combated it. How Milton did so, Addison explains in the following well-known passage of the last of his papers on *Paradise Lost*:

"I have hinted in my sixth paper that an heroic poem, according to the opinion of the best critics, ought to end happily, and leave the mind of the reader, after having conducted it through many doubts and fears, sorrows and disquietudes, in a state of tranquillity and satisfaction. Milton's fable, which had so many other qualifications to recommend it, was deficient in this particular. It is here therefore that the poet has shewn a most exquisite judgment, as well as the finest invention, by finding out a method to supply this natural defect in his subject. Accordingly he leaves the adversary of mankind, in the last view which he gives us of him, under the lowest state of mortification and disappointment. We see him chewing ashes, grovelling in the dust, and loaden with supernumerary pains and torments. On the contrary, our first two parents are comforted by dreams and visions, cheered with promises of salvation, and in a manner raised to a greater happiness than that which they had forfeited. In short, Satan is represented miserable in the height of his triumph, and Adam triumphant in the height of his misery" (*Spectator*, 369).

Johnson's view is to somewhat similar effect. "Milton, though he entitled 'Paradise Lost' only a 'poem,' yet calls it himself 'heroic song.' Dryden denies the heroism of Adam, because he was overcome, but there is no reason why the hero should not be unfortunate, except established practice, since success and virtue do not go necessarily together. However, if success be necessary, Adam's deceiver was at last crushed, Adam was restored to his Maker's favour, and therefore may securely resume his human rank" (*Life of Milton*).

## D.

## THE ORDERS OF THE HEAVENLY BEINGS

According to a mediæval belief the Heavenly beings were divided into three Hierarchies, and each Hierarchy was subdivided into three Ordes or Chous. These Orders comprised the Seraphim, Cherubim and Thrones (*θρόνοι*), forming the first Hierarchy; Dominations (*κυριότητες*), Virtues (*δυνάμεις*), and Powers (*ἐξουσίαι*), forming the second, Principalities (*ἀρχαί*), Archangels and Angels, forming the third. This system was deduced, in the main, from St Paul's words in *Ephes.* i 21 and *Colos.* i 16. First formulated in the treatise *περὶ τῆς οὐρανίας ἱεραρχίας*, which was long attributed, though falsely, to Dionysius, the Areopagite, the notion had great influence in the Middle Ages; cf Dante, *Paradiso*, xxviii 98—126. Allusions to it are frequent in Elizabethan writers. Works from which many illustrations of the system might be quoted are — *Batman upon Bartholome* (1582), Reginald Scot's *Discovery of Witchcraft* (1584), Thomas Watson's *Eglogue* (1590), the *Faust-book* (1592), Spenser's *Hymne of Heavenly Beautie* (1596), Bacon, *Advancement of Learning*, i 28, and Heywood's *Hierarchy of the Blessed Angels* (1635), which deals with the subject at great length.

Milton accepted<sup>1</sup> the tradition and made it the basis of the whole angelical system of *Paradise Lost*.

Each of the Orders possessed some special quality. The Seraphim were the "burning" lustrous beings; cf Spenser, *Heavenly Beautie* :

"those eternall burning Seraphims,  
Which from their faces dart out fierie light."

This conception, due probably to the false derivation of *Seraphim* from a root signifying 'to burn,' determines Milton's choice of epithets (e.g. 'bright,' 'fiery') for this order of the Hierarchies.

<sup>1</sup> Thus in *Church Government* he says, "the angels themselves are distinguished into their celestial principdoms and satrapies," *P. W.* ii 442. He several times uses the special terms "Orders" and "Hierarchies"—cf *P. L.* i 737, v 587, 591, vii 192, while the titles "Seraphim," "Thrones," "Dominations," "Virtues" etc occur constantly.

The Cherubim had a wondrous power of vision : hence their main duty in *Paradise Lost* is to keep watch See IV 778, note And through this power of vision they enjoyed in a peculiar degree the *Visio Beatifica* or faculty of "contemplating" the Deity In the words of the treatise *περὶ τῆς ἱεραρχίας* they were distinguished διὰ τὸ θεοπτικὸν αὐτῶν καὶ θεωρητικόν. And this notion is the key to that line (54) in *Il Penseroso*, the point of which has been so much misunderstood—"The Cherub Contemplation."

The archangels were, as their name implied, the "chief messengers" of the Almighty and the intermediaries between him and Man. Cf. Reginald Scot, "As for archangels, they are sent onlie about great and secret matters"; and Heywood, "The Archangels are Embassadors, great matters to declare" Hence Milton makes Raphael in book v. and Michael in books XI., XII—each one of the seven archangels referred to in III. 648—653, the bearers of messages and charges from the Almighty to Adam.

One other point in which Milton follows mediæval tradition with regard to the Heavenly beings may be noticed. Descriptions like those in book III, ll 625—628 and 636—642, are purely traditional We must compare them with the presentment of angels in works of early Christian art Poets and painters alike drew upon religious tradition and expressed it by certain conventional details. And this presentment of angelic beings contained a considerable element of symbolism In *Batman vppon Bartholome* II III. iv, there is a long discourse on the attributes which painters assign to angels and on their symbolical significance. The following brief extracts from it illustrate Milton's pictures of Uriel (III. 625—628) and the "stripling Cherub" (III 636—642): "When Angells are paynted with long lockes and criske haire, thereby is understoode theu cleane affections and ordinate thoughts. For the hayre of the head betokeneth thoughts and affections that doe spring out of the roote of thought and minde And they be painted beardless: for to take consideration and heede, that they passe never the state of youth, neyther waxe feeble in vertues, neither faile for age Truly they be paynted feathered and winged . [as a sign that] they be lifted up in effect and knowledge, and raushed to the innermost contemplation of the loue of God."



## E

## PARADISE LOST x. 658-662.

Dr Masson illustrates the astrological terms in these lines by a passage translated from "an old Latin catechism or text-book of Astronomy (Blebelus, *De Sphæra*, 1582)", it runs as follows:

"What are the *aspects* of planets? They are such arrangements and distances of the planets as allow them to intercommunicate their influence. How many species of aspects are there? Five—Conjunction, Sextile, Square, Trine, and Diametral or Opposition. What is the first? The first kind of aspects, called Conjunction, is when two stars or planets are conjoined and as it were connected in one line; by the Greeks it is called *Synod*. What is the Sextile aspect? When two planets or stars are distant from each other a sixth part of the Zodiac, viz two signs or 60°. What is the Square aspect (*quadratus aspectus*)? When two stars look at each other at an interval of three signs, making a quadrant or 90°. What is Trine (*Trigonus*) aspect? When the distance of the stars measures a third of the circle,—that is, 120° or four signs. What is the Diametral aspect? It is the opposite configuration of two luminaries, which are distant from each other 180° or half a circle.

How are the aspects divided? Into happy and unhappy. Which are the happy and prosperous aspects? The prosperous and benign are the Trine and Sextile. Why are they called happy? Because the rays of the planets, falling obliquely and mutually yielding, infuse and communicate to inferior bodies gentler and less violent influences. What are the unhappy aspects? The unhappy or malignant are Conjunction, Square, and Opposition<sup>1</sup>. Why are they called malignant? Because the planets, meeting each other with their rays, mutually collide, and neither can yield to the other on account of the directness of their onset. Therefore they exercise greater force in stimulating and varying seasons, and in mixing the temperaments of animals and the qualities of the air. Whence is this variety of effects known? The effect and variety of

<sup>1</sup> Cf. *Richard III*, iv 4 215, "Lo, at their births good stars were opposite," and 702, "Be opposite all planets of good luck,"

configuration were first observed in the case of the Moon, and afterwards transferred to the other planets by artists (*artifices*) who, by great sharpness of intelligence, and more attentive observation, endeavoured to find out and display the causes of events from the very nature of the heavenly motions and the species of the aspects." Dr Masson adds, "Milton, it will be noted, names all the aspects, giving Conjunction its Greek name of *Synod*."

## GLOSSARY.

MILTON'S diction is essentially Elizabethan · the diction of the Authorised Version (1611) of the Bible and of Shakespeare. Hence, though *Paradise Lost* was not published till 1667, its language is best illustrated by quotations from the works of Elizabethan writers

A marked feature of Milton's diction, as of his style, is his classical bias. He employs in a classical sense, or with reference to their classical origin, many words derived from Greek or Latin, just as he employs classical constructions (cf. IX. 130, 563, 792, 795, 818; X. 332, 687), and figures of speech (cf. IX. 648). This classicism of diction is still more conspicuous in his prose, in which he introduces numbers of long, sonorous words derived from the Latin. Sometimes he invents such words. These books of *Paradise Lost* contain numerous examples of his classical diction.

Book IX. Cf. *argument, involve, sentence, officious, obnoxious, entire, front, event, secure, voluble, spire, fraud, fluctuate, science, divine, devote, sacred, fact, certain, oblige, elegant.*

See 13, 75, 88, 104, 170, 292, 330, 334, 371, 436, 502, 643, 668, 680, 845, 901, 924, 928, 953, 980, 1018.

Book X. Cf. *moment, derive, person, sagacious, mole, inoffensive, pontifical, virtue, detriment, reduce, supplant, reluctant, complicated, station, just, sublime, redound, equal, pretend, office, reluctance, foment, attrite, frequent.*

See 45, 77, 156, 281, 300, 305, 313, 372, 409, 438, 513, 515, 523, 535, 536, 739, 748, 872, 960, 1045, 1071, 1073, 1091.

*Abbreviations* —

A. S.=Anglo-Saxon, i.e. English down to about the Conquest.

Middle E.=Middle English, i.e. English from about the Conquest to about 1500

Elizabethan E.=the English of Shakespeare and his contemporaries (down to about 1650).

O. F.=Old French, i.e. till about 1600 F.=modern French.

Germ.=modern German Gk.=Greek

Ital.=modern Italian. Lat.=Latin.

The dates, of course, are only approximate: such divisions must be more or less arbitrary and open to criticism.

**adamant**, x. 318; Gk. *ἀδάμας*, 'unconquerable' (from *ἀ-*, the negative prefix + *δαμνέω*, 'to tame'), which was used substantively for a 'very hard metal or stone' *Diamond* comes from the same source. Cf. F. *diamant*.

**addressed**, ix. 672, 'prepared, ready'; cf. 2 *Henry IV.* iv. 4. 5, "Our navy is address'd, our power [i.e. army] collected." M uses the noun *address*='preparation' in *S A* 731, "she makes address to speak," i.e. prepares

**ambrosial**, used by M of that which delights the sense of smell (ix 852) or taste. Strictly, *ἀμβροσία*, from *ἀμβρόσιος* (a lengthened form of *ἀμβροτος*, 'immortal'), meant the food of the gods.

**amiable**, ix. 899, 'lovely', its sense in the two other passages, iv 250, viii 484, of *P. L.* in which it occurs Cf *Psalm* LXXXIV. 1, "How amiable are thy dwellings" (*Prayer-Book*) From Lat. *amicabilis*, 'friendly'; not from Lat. *amabilis*, 'loveable.'

**amphisbæna**, x. 524; Gk. *ἀμφίσβανα*, 'a kind of serpent that can go either forwards or backwards' (Gk. *ἀμφί*, 'on both sides,' + *βαλέω*, 'to go') See the *Agamemnon*, 1206. It was supposed to have a head at either end of its body: hence the allusion in Tennyson's *Queen Mary*, III. 4:

"For heretic and traitor are all one;

Two vipers of one breed—an amphisbæna,

Each end a sting."

**animate**, ix. 112. In Elizabethan E the form of the past participle of a verb of Latin origin is often clipped so that it resembles the Latin form. Cf *frustrate* for 'frustrated,' ix 944, *satiated*, ix. 792, where *-ate* (modern E. *-ated*)=Lat. *-atus*, e.g. in *satiatus*. So *devote* (*devotus*) for 'devoted,' ix. 901; *convict* (*convictus*) for 'convicted,' x. 83.

**annoy**, IX. 446; derived through O F. *anoi*, ' vexation,' from Lat *in odio*, used in the phrase *in odio est mihi*, 'it is odious, to me' Cognate with *'noisome'*=unpleasant, especially of smell, which practically is short for '*anoisome*'

**apparent**, X 112='visible, manifest' (Lat. *apparens*), as in the two other places where M. uses it, viz IV 608, *P R.* II. 397 Cf. *Richard III.* III. 5. 30, "apparent open guilt," and *King John*, IV. 2. 93, "It is apparent foul play."

**approve**, IX. 367, 1140, 'to show' by bringing a thing to the test (Lat *ad*, 'to' + *proba*, 'a test'). Cf. 2 *Corinthians* VII. 11, "In all things ye have approved yourselves to be clear in this matter."

**argument**, IX. 13 42=Lat *argumentum*, in the sense 'subject, theme.' Cf. I. 24, where he describes the Fall of Man, the subject of *P. L.*, as "this great argument"

**asphodel**, IX. 1040, Gk. *ἀσφόδελος*, a kind of lily, supposed to flourish especially in the Elysian fields *Daffodil* is a curious corruption of *ἀσφόδελος* through Low Lat. *affodillus*.

**assay**, X. 567, 865, 'to try, attempt'; M. always uses this form, from O F *assaî*, a variant of O F. *essai*, whence comes our commoner form *essay* Lat *exagium*, Gk *ἐξάγιον*, 'a weighing, trial of weight.' Now *assay* is commonly used of the testing of metals

**astonied**, IX 890; the p. p. of the old verb *astony*, whence *astonish* and *astound* have been formed, O. F. *estonner*, F. *étonner*, Lat. *extondere* 'to thunder' So the original notion in *astonied*, *astomshed* and *astounded* is 'struck senseless, stupefied, as with a thunder-bolt.'

**bases**, IX 36. Cf. the *Faerie Queene*, V. 5 20:

"She made him to be dight

In womans weedes, that is to manhood shame,

And put before his lap a napron white,

Instead of Curiets [i.e. cuirasses] and bases fit for fight"

Peele in his *Polyhymnia*, 1590 (a description of a tournament), speaks of a knight clad "In armour gilt and bases full of cost."

**blanc**, X. 656, 'pale,' from the literal sense 'white,' F. *blanc*. For the form *blanc* (i.e. *blank*), obsolete as an adjective, cf. the noun *blanc*, 'white paint'

**blow**, IX. 629, 'to flower, bloom'; cf. *Lycidas*, 48, "When first the white-thorn blows" Cognate with *bloom*, *blossom*, Germ. *blühen*.

**brown**, IX 1088, 'dark', in poetry a constant epithet of shade and twilight. Cf. *Il Penseroso*, 134, "shadows brown"; *P R.* II. 293, "alleys brown," i.e. shady paths. Imitated from the similar use of

*bruno* and *imbuiure* by Italian poets. Thus in his 2nd Ital. Sonnet M. has "al *imbuiur* di sera," with which editors compare Petrarca, *Canzoni* 4 3, and Tasso, *Gerusalemme Liberata* 5 76.

**causey**, x. 415, 'a raised way', now obsolete. Cf, however, *Proverbs* xv 19, "the way of the righteous is made plain," where the margin has "raised up as a causey." In 1 *Chronicles* xxvi 16 the Bible of 1611 had "by the *causey* of the going up," afterwards changed to *causeway*, the latter is a compound of the old word *causey* + *way*. From Late Lat *calciata* (i.e. *calciata via*), literally 'a way made firm by treading with the heel' (*calx*). Not connected with *calx*, 'lime'.

**Cherubim**, the correct form = Hebrew *Kherûbhîm*, 'the plural of *Kherûbh*. The oldest forms in English, as still in French, were *Cherubin*, singular, and *Cherubins*, plural. Cf. Coverdale, "Thou God of Israel, which dwellest upon Cherubin," *Isaiah* xxxvii. 16, and Wyclif, "Two Goldun Cherubyns," *Exodus* xxv. 18. Later, as in the Bible of 1611, *Cherub*, singular, and *Cherubims*, plural, were used, as being closer to Hebrew. For the singular M. wrote '*Cherube*' (a still nearer approach in sound than '*Cherub*' to the *û* of the Heb *Kherûbh*), and the true plural **Cherubim**, adopted in the Revised Version of the Bible. *Kherûbh* is said to come from the Babylonian word for the figure of the winged bull which stood at the door of a house to keep off evil spirits. The Jews probably owed it to the Phœnicians.

**coast**, x. 89, 'region'; commonly used so in the plural, cf. VIII. 245, "Glad we returned up to the coasts of light." Literally 'side, border' (ix. 67); F. *côte*, Lat. *costa*, 'a rib.'

**connive**, x. 624, Lat *connuere*, 'to close the eyes, wink,' hence figuratively 'to shut one's eyes to a fault.' Now 'connive' always has the bad sense of 'winking at something wrong'; but in Elizabethan E. it also had the good sense 'to tolerate, be long-suffering.' Cf *S. A.* 465—467:

"He [the Almighty]

Will not connive, or linger, thus provoked,

But will arise and his great name assert."

In *Of Reformation* M. praises "the constancy of our nobility and commons of England, whose calm and temperate connivance could sit still and smile out the stormy bluster of men," *P. W.* II. 406.

**damp**, ix. 45, 'to depress,' literally 'to suffocate.' Cf the *Aræopagitica*, "this had damped the glory of Italian wits," *P. W.* II. 82. So the adjective = 'depressed' in 1 523, "downcast and damp." See XI. 293, 544.

**demur**, IX 558, Lat *d.morari*, 'to linger, delay' hence the radical notion is 'to hesitate' Now only used in 'demur to' a thing, i.e. hesitate about agreeing to it

**devote**, IX 901 = 'devoted', used by M in the sense of Lat *devotus*, 'set apart by a vow' (*votum*), especially 'set apart for destruction,' and so 'doomed' Cf XI 821, "A world devote to universal wrack" (i.e. wreck, ruin).

**divan**, X 457, 'a council,' properly the council of the Sultan or some Oriental sovereign or governor; Arabic *dīwān*, 'a council, tribunal' F *douane*, 'a custom-house,' comes from *dīwān*, which also meant 'a register of accounts'

**draff**, X 630, 'refuse food,' especially food given to swine Cf Cotgrave's *French Dictionary* (1611), "Mangeaille pour les porceaux Swillings, washings, diaffe" Samson was given "the diaff of seivile food," S A. 574. Used figuratively, cf Milton's *Doctrine of Divorce*, "the brood of Belial, the draff of men," P W III. 173 Cognate with \**drab*, 'an untidy woman'; cf *drafty* = 'dirty,' as in Hall's *Satires* V 3, "all within is diaffy sluttish geeie" (i.e. gear)

**explode**, X 546, used = Lat *explodere*, 'to drive off the stage,' i.e. by clapping (*ex*, 'off, away' + *plaudere*, 'to clap') So in XI 669 and in the *Animadversions upon the Remonstrant's Defence*, "ceremonies and tyrannies, which God and man are now ready to *explode and hiss* out of the land," P W. III 43

**flaw**, X 698, 'a gust of wind'; a poetic word Cf *Hamlet*, V 1. 239, "the winter's flaw", and Tennyson, *Marriage of Geraint*, "Like flaws in summer laying lusty corn" The same as *flaw*, 'a crack' = Swedish *flaga*, 'a crack,' also 'blast of wind' Perhaps 'sudden burst' is the radical notion

**foil**, X 375, 'a defeat'; cf the *Paraphrase on Psalm cxiv* made by M in his boyhood, "As a faint host that hath received the foil." O F. *fouler*, 'to trample under foot', cf *foule*, 'a crowd.' The original notion is seen in the *Faerie Queene*, V II 33 -

"Whom he did all to peeces breake, and foyle

In filthy durt, and left so in the loathely soyle"

**fond**, X 834, 'foolish', its old sense Cf *King Lear*, IV 7 60, "I am a very foolish fond old man." Hence **fondly** = 'foolishly' (IX. 999, X. 564) Originally *fond* was the p p of a Middle E verb *fonnen*, 'to act like a fool,' from the noun *fon*, 'a fool' The root is Scandinavian.

**forfeit**, X 304; originally 'to do wrong,' then 'to lose by wrong-

doing.' Low Lat. *forisfactum*, 'a trespass, fine', the p. p. of *forisfacere*, 'to act beyond,' i.e. beyond what is right

**gloze**, IX 549, 'to speak falsely, flatter' Middle E *glosen* meant 'to make *glosses*, explain,' from Late Lat *glossa*, Gk. γλῶσσα, which signified (1) the tongue, (2) a language, (3) a word, (4) an explanation of a word. The verb *glosen* got the idea 'to explain falsely,' whence 'to deceive'. So *glozing* = 'deceptive', cf George Herbert, *The Dotage*, "False glozing pleasures" Especially used of flattering, false speech; cf *Comus*, 161, "words of glozing courtesy"; III 93, "glozing lies."

**harbinger**, IX 13, 'foirunner'; in *P. R.* I 71, 277, John the Baptist is called the "harbinger" of Christ. Originally it meant an officer who went in advance of an army or prince to make provision for the night's shelter. Cf. Florio's *Dictionary*, 1598, "Foriere, a harbinger for a camp or a prince." From Icelandic *herbergi*, 'an army shelter'; cf the cognate German words *heer*, 'army' + *bergen*, 'to shelter'.

**heinous**, IX. 929, X. 1; spelt *hainous* in the original edition, as often in old writers. F. *haineux*, 'hateful'.

**impress**, IX. 35, 'a device, generally with motto, on a coat of arms, scutcheon, shield.' Also spelt *imprese* = Ital *impresa*, 'a device, emblem', literally 'something impressed,' i.e. stamped. Cf *Richard II.* III 1. 24, 25

"From my own windows torn my household coat,

Razed out my imprese, leaving me no sign";

i.e. the family coat of arms blazoned on the stained glass

**influence**, IX 107, X. 662, Late Lat. *influentia*, literally 'a flowing in upon'. It was an astrological term applied to the power over the earth, men's characters, fortunes, etc., which was supposed to descend from the celestial bodies. Cf. "planetary influence," *King Lear*, I 2. 136; "the skyey influences," *Measure for Measure*, III. 1. 9. M. generally uses *influence* with reference to this astrological notion; cf. the *Nativity Ode* 71, "The stars .Bending one way their *precious influence*."

**malignant**, X 662, 'injurious, hostile'; often used by Elizabethans with reference to astrology, as here. Cf I *Henry VI.* IV. 5 6, "O malignant and ill-boding stars."

**maw**, X 601, 991, 'stomach'; cf Germ. *magen*. A vulgar word applied rather to animals than men. Cf Milton's *Sonnet to Cromwell*:

"Help us to save free conscience from the paw,

Of hireling wolves, whose Gospel is their maw."



**obvious**; always used by M. in one of the senses of Latin *obvius*—e.g. 'coming to meet' (x 106), or 'lying in the way' (vi. 69).

**offal**, x. 633; properly 'bits that fall off'; cf. the cognate Germ. *abfall*, 'rubbish'. Commonly used of meat unfit for human food.

**officious**, ix. 104; used=Lat. *officiosus*, 'obliging, serving'. Cf. *P R* II 302, where Satan, coming back after his first repulse, says, "officious I return," i.e. eager to serve Christ. Now *officious* implies 'meddlesome, too eager to help'.

**outrage**, x. 707. F. *outrage*, in which *-age* is a termination. The radical idea is 'a going beyond bounds'; cf. F. *oultre*, 'beyond,' Lat. *ultra*. Hence the notion 'excessive violence,' 'fury,' helped perhaps by wrong association with the noun *rage*, the word being pronounced somewhat as if it were a compound of *rage*.

**owe**, ix 1141; in its original sense 'to have, possess.' Cf. *Macbeth*, I 4 10, "the dearest thing he owed," and *The Tempest*, III 1. 45, "the noblest grace she owed." Closely akin to *own*.

**plat**, ix. 456, another form of *plot*, 'a small piece of ground'. Cf. 2 *Kings* ix 26, "and I will requite thee in this plat. Now therefore take and cast him into the plat of ground." So in *Il Penseroso*, 73, "Oft, on a plat of rising ground."

**purchase**, x. 579, 'acquisition.' The verb *purchase* meant first to hunt after (O. F. *purchacer*=F. *pour*+*chasser*); "then to take in hunting; then to acquire; and then, as the commonest way of acquiring is by giving money in exchange, to buy."—*Trench*. To 'acquire, gain' was a common Elizabethan sense; cf. 1 *Timothy* iii. 13, "they that have used the office of a deacon well purchase to themselves a good degree" (Revised Version 'gain').

**quarry**, x. 281, 'prey'; a hunting-term. O. F. *curee*, the intestines of a slain animal, the part given to the hounds; so called because wrapped in the skin—F. *cuir*, 'a skin, hide,' from Lat. *corium*, 'hide' (Skeat).

**quire**, ix. 198; the older form of *choir*, Lat. *chorus*: cf. O. F. *quer* and F. *chœur*. "In Quires and Places where they sing," *Prayer-Book*.

**ravin**, x. 599, 'prey', cf. the *Faerie Queene*, I. 11 12 (the description of the 'Old Dragon'):

"his deepe devouring jawes

Wyde gaped, like the griesly mouth of hell,

Through which into his darke abysses all ravin fell."

Though O. F. *ravine* from Lat. *rapina*, 'plunder'; so that *ravin* and *rapine* are 'doublets.'

**sciential**, IX 837, 'yielding knowledge.' Ben Jonson in a compliment to James I says (*Masque of Blackness*)

"His light sciential is, and, past mere nature,  
Can salve the rude defects of every creature"

**secure**, IX 371, X 779 Elizabethan writers often use *secure* in the sense of Lat *securus*, 'free from anxiety, unconcerned', i.e. to indicate a false feeling rather than actual state of safety Cf. Fletcher's quibbling lines

"To secure yourselves from these,  
Be not too secure in ease";

and M in *Eikonoklastes*, XVIII, "With a bloody *surprise* [he] falls on our *secure* forces," *P. W.* I 442 So *security* = 'over-confidence, carelessness,' in *Macbeth*, III 5 32.

**seneshal**, IX 38, 'steward', literally 'old servant,' whence the idea 'senior in standing, chief' Through O F from Gothic *sins*, 'old' + *skalks*, 'servant', cf. '*marshal*,' literally 'house-servant.'

**sere**, X 1071, 'dry', also spelt *sear*, A S *seâr*, 'dry' Commonly said of flowers or leaves, with the sense 'faded,' 'withered,' as in *Lycidas*, 2, "ivy never sere"

**sewer**, IX 38, a servant who set the dishes on the table at a feast and removed them In *Eikonoklastes*, XXIV, M refers contemptuously to the chaplains of Charles I as "the sewers or the yeomen-ushers of devotion," *P. W.* I 459 Connected with A. S. *seaw*, pottage, not with any French word

**shroud**, X 1068 Properly *shroud*, A S *scridd*, meant 'a garment': hence any 'shelter, covering,' as often in Elizabethan writers Cf. *Comus*, 147, "Run to your shrouds within these brakes and trees" Outside Old St Paul's Cathedral in London there was a covered place called "the Shrouds," where sermons were preached in wet weather, instead of at St Paul's Cross, which was in the open

**Sophi**, X 433, a corruption of Arabic *safî*, 'elect, chosen,' which was a title, like the 'Cæsar' of the Roman emperors, borne by each Shah or sovereign of the dynasty that ruled Persia from 1505 to 1725. In Elizabethan writers the expression 'the Sophy' (or 'Sophi') is exactly equivalent to 'the Shah' in modern English Cf. *The Merchant of Venice*, II. 1. 25, "That slew the Sophy and a Persian prince"; and Ben Jonson's *Volpone*, III. 5, "the Persian Sophi's wife." Persia is called "the Sophian Empire" in Hexham's English edition (1636) of *Mercator's Atlas*, II 411 The derivation (often given) of *Sophy* from *sufî*, 'wise,' is wrong.

**sovrain**, IX. 532, 612, X. 144, spelt thus always in *P L*, cf. Ital. *souvrano*. M has a partiality for Italianised forms cf. 'haval'd' (I 752), Ital. *araldo*, *sdein* (IV 50), Ital. *sdegnare*. The common form *sovereign* comes through O F *soverain*, later *souverain*. Lat. *superanus*, 'chief'

**state**, X. 445, 'canopy', more often 'chair of state, canopied throne,' as in *Macbeth*, III 4 5, "Our hostess keeps her state" Cotgrave, *French Dictionary*, 1611, explains *dais* by "A cloth of Estate, Canopie or Heauen, that stands ouer the heads of Princes thrones, also, the whole State or seat of Estate"

**suggestion**, IX. 90, 'temptation', cf. *Macbeth*, I. 3. 134, "why do I yield to that suggestion?" So the verb, cf. *Richard II.*, III. 4. 75, 76:

"What Eve, what *serpent*, hath *suggested* thee

To make a second fall of cursed man?"

**sung**, X. 642, 643. In Elizabethan E. this incorrect form for the past tense is much used. Shakespeare has *sang* only once (*Sonnet* 73), and then for the rhyme. In M *sang* occurs only three times, III 383. VII 192, *Lycidas*, 186, and in each case he probably used the form for a special consideration of sound (e.g. in III. 383, VII. 192 to avoid the jingle *sung. son*). Similarly he has **rung** (IX. 737) as the past tense of *ring*, except in the *Nativity Ode*, 158, where the rhyme (with *clang*) requires *rang*. Cf. too *sprung* (VII. 58, VIII 46)

**targe**, IX. 1111, 'a shield', cf. *Antony and Cleopatra*, II. 6 39, "targes undinted," i.e. not battered by blows. Of course, *target* is a diminutive of *targe* and formerly was used = 'shield', cf. *Coriolanus*, IV. 5. 126; *Hamlet*, II 2. 334. A mark to fire at is called 'a target' from its resemblance to a round shield.

**thrall**, X. 402; a Scandinavian word, cf. Icelandic, *þræll*, 'a serf.' From a root meaning 'to run,' hence literally 'a runner on messages,' i.e. a servant. The attempt to derive 'thrall' from 'thrill' because the ears of serfs were 'thrilled' or 'drilled,' i.e. pierced, involves a vowel-change—*i* to *a*—which cannot be admitted.

**tine**, X. 1075, 'to kindle'; cf. the *Faerie Queene*, III 10 13, "To quench the flames which she had tyn'd before," and Fletcher's *Apollonists*:

"Oh! why should earthly lights then scorn to tine

Their lamps alone at that first sunne divine."

An obsolete verb, also spelt *tind*; cf. *tinder*.

**tinsel**, IX. 36; a shining, silver-like cloth. M renders the

Homeric epithet for the goddess Thetis, ἀργυρόπεζα, 'silver-footed,' by 'tinsel-slippered,' *Comus*, 877. F. *étincelle*, Lat. *scintilla*, 'a spark'

**uncouth**, A. S. *uncuð*—from *un*, 'not,' + *cuð*, the past participle of *cunnen*, 'to know,' (whence come *can* and *could*). In *P. L.* *uncouth* always means 'unknown, strange, unfamiliar,' with an implied notion 'alarming' or 'unpleasant.' Thus the word is thrice (II. 407, 827, X. 475) applied to Satan's perilous journey through the unknown Chaos. The wounded Moloch experiences "uncouth pain," VI. 362

**unweeting**, X. 335, 916 M. always uses this form, never *unwitting*; the *ee* represents the sound of the long *i* in A. S. *witan*, 'to know' *Wit* and *wise* are cognates from the same root as Gk. *οἶδα* and *ἰδεῖν* and Lat. *videre*

**usher**, X. 94, 'introduce' Cf. IV. 355, "the stars that usher evening;" which recalls Shakespeare's 132nd *Sonnet*, "Nor that full star that ushers in the even." *Usher* (F. *huissier*, Lat. *ostiarius*) meant properly a doorkeeper, then someone who went in front of any great person in a procession. hence the notion 'introduce.'

**virtue**; often (IX. 110, 145, 616, 649) used by M. in the sense 'efficacy, might', cf. *Luke* VIII. 46, "virtue is gone out of me" hence **virtuous** = 'full of efficacy,' IX. 795, 1033. Also = 'courage,' X. 372 Lat. *virtus*, 'worth, manly excellence, valour' (Lat. *vir*, 'man')

**wanton**, IX. 211. The word means literally 'unrestrained' hence 'luxuriant' as used of growth Cf. *A Midsummer Night's Dream*, II. 1. 99, "the quaint mazes in the wanton green" Of motion it implies 'tossing about,' e.g. like the 'undulating' coils of a serpent, (IX. 517).

## I. INDEX OF WORDS AND PHRASES.

*This list applies to the Notes only, words of which longer explanations are given will be found in the Glossary. The references are to the pages.*

### Abbreviations.—

adj = adjective.      n = noun      trans = transitive      vb = verb.

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